



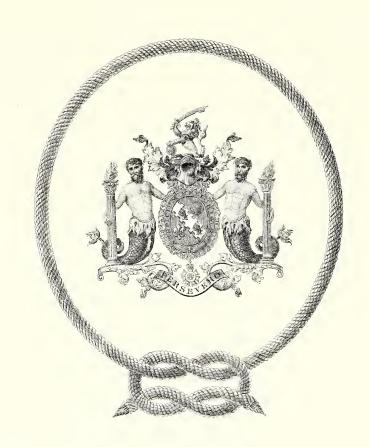




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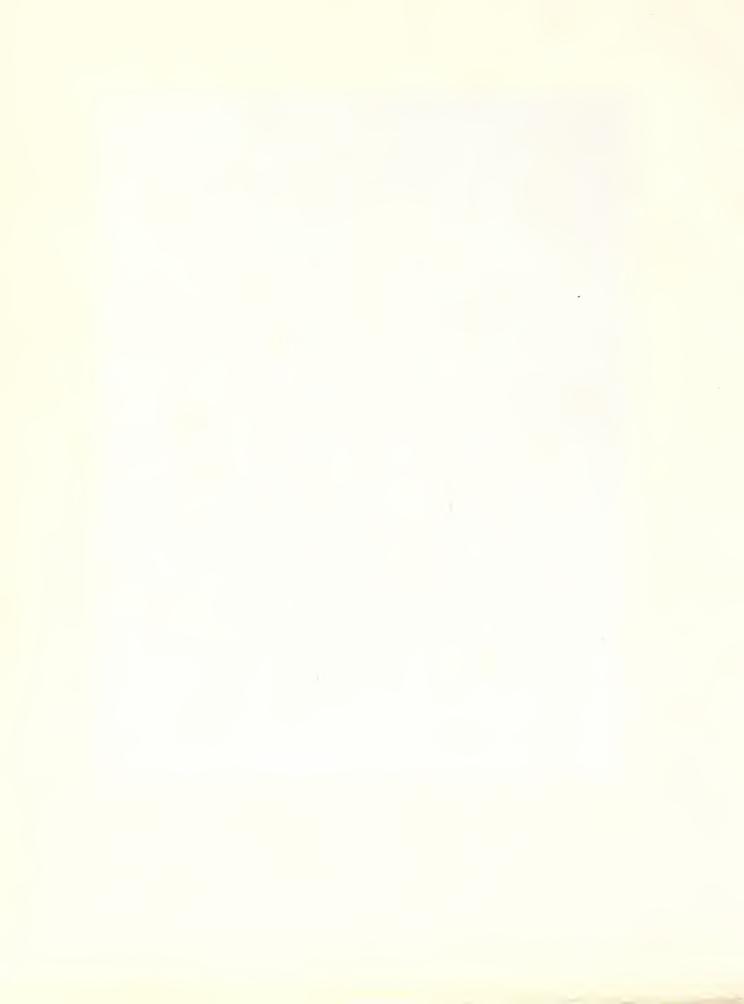
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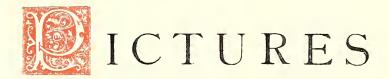


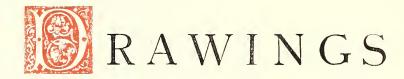


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AND



**FORMING** 

THE COLLECTION

OF

SIR JOHN PENDER,
G.C.M.G., M.P.



IN the dedication of my time to the Editing of this Catalogue, I have never lost from view the memory of old association, and my deep-seated regard for those whose love for Art is in evidence on its every page. My labour of love I regard as in a true sense privileged, inasmuch as I alone, perhaps, possess the special information needed to give the Catalogue something of the quality of completeness.

W. A.



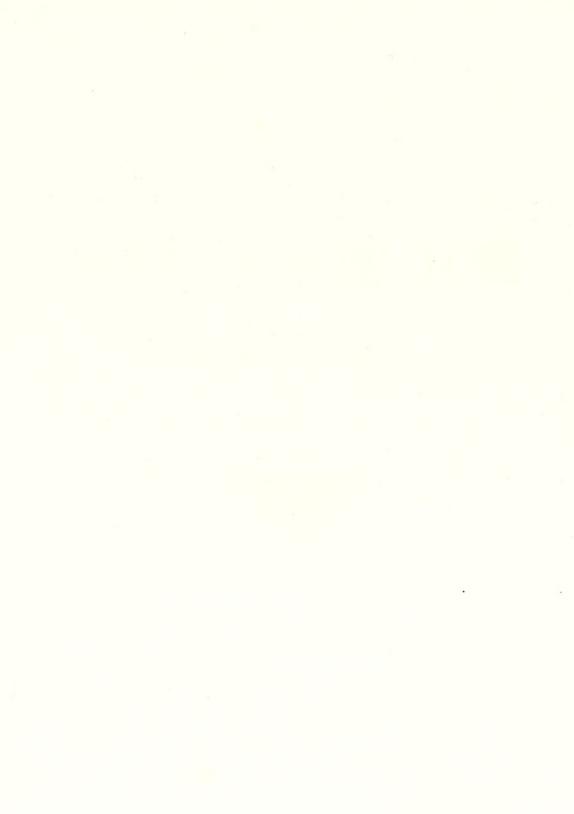
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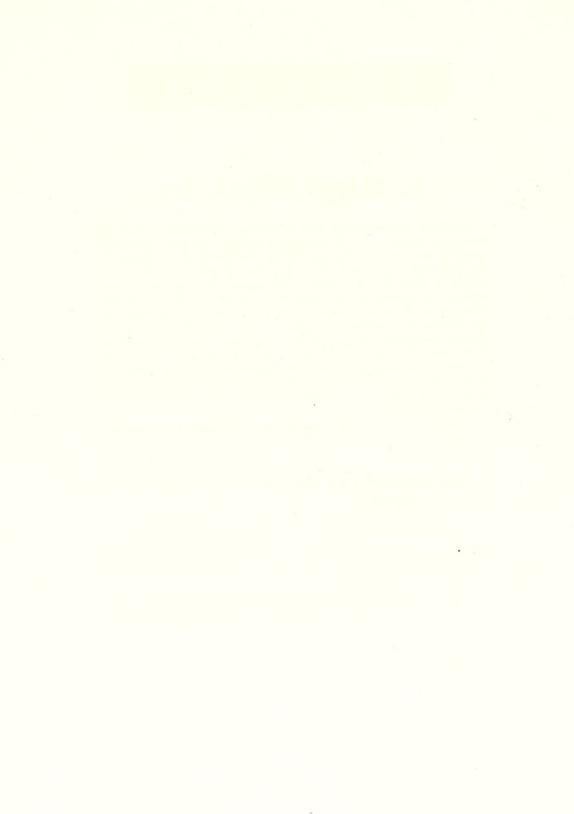






# 18, Arlington Street.







## L. ALMA-TADEMA, R.A.

LAURENZ ALMA-TADEMA, born at Dronrijp in Friesland, in 1836, was educated at the gymnasium of Leeuwarden, where he conceived a passion for Græco-Roman and Egyptian archæology, which had a great influence on his future life. He studied art at the Antwerp Academy in 1852, and became a pupil of Baron Leys. The picture mentioned below when exhibited at Antwerp in 1861 made his reputation; it was at that time purchased by the Antwerp Society for the Encouragement of the Fine Arts. Mr. Tadema first exhibited in London in 1865. The following year he married an English lady and settled in London. Elected an Associate of the Royal Academy in 1876, he became a full Member in 1879. He is a Member of most of the foreign Royal Academies, including Amsterdam, Munich, Berlin, and Vienna; a Knight of many Orders, and an Officer of the Legion of Honour. In 1893 he received an honorary degree from the University of Durham.

A Biography of the artist, written by Miss H. Zimmern, was published in 1886.

# 1. The Education of the Children of Clovis and Clotilde.

Signed and dated 1861.

Canvas, 50  $\times$  69 $\frac{1}{4}$  inches.

Formerly in the Collection of H.M. the King of the Belgians.

Exhibited at Antwerp, 1861, and at the Grosvenor Gallery (Exhibition of Alma-Tadema's Works), 1883.

(See Illustration, page 180.)

I B

#### MARY BEALE.

(The daughter of the Rev. Mr. Cradock, who was born in Suffolk in 1632. A pupil of Sir Peter Lely. Died in London in 1697.)

2. Portrait of Charles II.—Half-length in armour.

Canvas, 29 × 25 inches.

## H. J. BODDINGTON.

(Henry John Williams, took the name of Boddington. Born 1811. Died 1865.)

3. Landscape.—On a road under trees are a Woman and a Child. An old cottage is seen to the left.

Signed.

Canvas,  $11\frac{1}{2} \times 15\frac{1}{2}$  inches.

4. H Lanc Scene, with Distant Landscape.—
A Peasant with a dog is talking to a Woman who is seated on the ground.

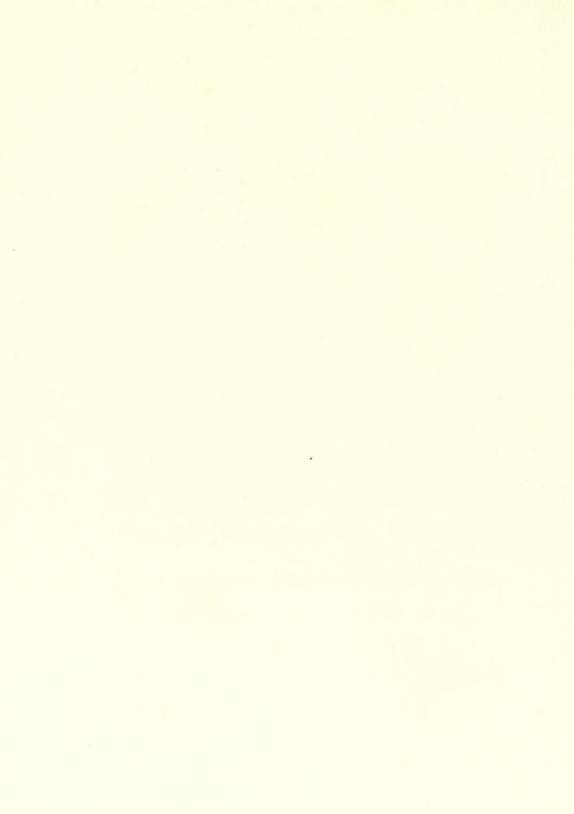
Panel, 20 × 16 inches.





MOUNTAINOUS LANDSCAPE WITH CATTLE

# QII III.



#### OIL PAINTINGS.

#### ROSA BONHEUR.

MARIE ROSA BONHEUR, born at Bordeaux in 1822, was a pupil of her father Raymond Bonheur. She began her art life by copying paintings in the Louvre, and afterwards made studies and sketches in the neighbourhood of Paris. The first two pictures which she exhibited at Bordeaux in 1841 immediately attracted attention, and were followed by others which soon established her fame. In 1845 she was awarded a medal at the Salon, and again in 1848 and 1855, as well as medals at the Universal Exhibitions of 1855 and 1867. In 1865 she received from the hands of the Empress Eugénie the decoration of the Legion of Honour; she was elected a Member of the Antwerp Institute in 1868; was awarded the Leopold Cross in 1880; and the Commander's Cross of the Royal Order of Isabella the Catholic in the The large picture of "Oxen Ploughing," purchased by the French Government, created a profound impression when it was hung in the Gallery of the Luxembourg. A large number of the pictures painted by the distinguished artist have found their resting places in English private galleries: among them may be named "A Scottish Raid," "Bouricairos crossing the Pyrenees," "Denizens of the Highlands," "Deer in the Forest of Fontainbleau," "Return from Pasture: Pyrenees," "Shetland Ponies," "Changing Pastures," "Cattle in the Highlands," "Landais Peasants returning Home." Rosa Bonheur's famous "Horse Fair" is in New York; but a smaller replica is in the National Gallery, London, and a larger repetition is in the collection formed by the late Daniel Thwaites, Esq. Most of her important pictures have been engraved. During the Franco-Prussian war her studio and residence at the Château de By, Forest of Fontainbleau, were respected by special order of the Crown Prince of Prussia.

A Life of this artist has been written in English by René Peyrol.

#### 5. Mountainous Landscape, with Cattle.

Signed and dated 1888.

Canvas,  $25 \times 39$  inches.

Exhibited at the Corporation Art Gallery, Guildhall, 1890.

(See Illustration.)

# SIR A. W. CALLCOTT, R.A.

AUGUSTUS WALL CALLCOTT, who was born at Kensington in 1779, commenced life as a chorister boy in Westminster Abbey under Dr. Cooke, but adopted painting as his profession at an early age. In 1797 he was admitted a student of the Royal Academy, and became for a time a pupil of Hoppner, the eminent portrait painter, and originally pursued the same branch of art; but Callcott's natural bent was evident in another direction. In the year 1802 he exhibited five landscapes at the Royal Academy, and from that time nearly all his pictures consist of landscapes, with figures and buildings introduced. He was elected an Associate of the Royal Academy in 1806, a full Member in 1810, and in 1837 he received the honour of Knighthood. A few months before his death, which occurred in 1844, he had been appointed Conservator of the Royal Pictures.

6. A View of Eton from the River.—Windsor Castle is seen in the distance.

Canvas,  $28\frac{3}{4} \times 43\frac{3}{4}$  inches.

7. An Italian Landscape.—A View of the Alps as seen from Varese.

Canvas, 36 × 50 inches

Exhibited at the Winter Exhibition of the Royal Academy, 1875.

From the Collections of the Earl of Durham and J. Whittaker, Esq., of Hurst.

(See Illustration, page 174.)

#### OIL PAINTINGS.

### T. SIDNEY COOPER, R.A.

THOMAS SIDNEY COOPER was born at Canterbury in 1803; his love of Art must have been innate, for he tells us that the earliest recollections of himself to which memory reverts, are associated with boyish attempts to sketch the grand old cathedral and other picturesque objects in and around his native city. In 1823, an uncle who was a clergyman, invited him to his house in London, and after a few months' study at the Angerstein Gallery (the nucleus of the future National Gallery), he was admitted, through the influence of Sir Thomas Lawrence, to the Schools of the Royal Academy. He went to France in 1827, and thence to Brussels, where he became a pupil of Verboeckhoven for a few months, and from that time turned his attention towards cattle painting. In 1830 he visited Holland, returning home the following year. He first exhibited at the Royal Academy in 1833, became an Associate in 1845, and a full Academician in 1867. In his earlier days Sidney Cooper often worked in conjunction with F. R. Lee, R.A.

"My Life," written by the artist, was published in 1890.

8. A Winter Scene.—A flock of Sheep are being driven along a snow-covered road by two Shepherds, one of whom is on horseback. To the right is a farmhouse.

(Painted in the artist's eighty-fourth year.)

Signed and dated 1887.

Canvas, 38 × 59 inches.

#### 9. "Ulinter Time."

Signed.

Canvas,  $10\frac{1}{2} \times 15\frac{1}{2}$  inches.

#### OIL PAINTINGS.

## W. COLLINS, R.A.

WILLIAM COLLINS was born in London in 1788, where his father, a native of Wicklow (who among other works wrote "A Life of George Morland" the painter) was settled as a picture-cleaner and dealer. Young Collins early imbibed a taste for drawing by watching the work of his father's friend, Morland. In 1807 he was admitted a student of the Royal Academy, the same year exhibiting his first work at the Royal Academy, and two years later he gained a medal in the life school. From this time he was a frequent contributor of rustic groups and landscapes. "The Sale of the Pet Lamb," exhibited in 1813, was one of the best pictures of his earlier years, but at this time he was also compelled occasionally to resort to portrait painting. In 1815 he visited Cromer, and then began painting coast scenes: a "Scene on the Coast of Norfolk," purchased in 1818 by the Prince Regent, now hangs in Windsor Castle. In 1814 Collins was elected an Associate of the Royal Academy, and in 1820 he was made an Academician. Whilst on a visit to Scotland, in 1822, he married Miss Geddes, the sister of Mrs. Carpenter, the portrait painter. During the next fourteen years he painted some of his most popular pictures, including "Rustic Civility," exhibited in 1833, and "As Happy as a King," three years later. By the advice of his friend Wilkie he visited Italy in 1836. and travelled there for two years. On his return, Collins painted pictures of Italian life and religious subjects, which, however, did not add to his reputation, and towards the end of his life he turned his attention again to English coast scenery. His death occurred in London in 1847, he having whilst in Italy laid, by exposure, the seeds of an illness which undermined his constitution. Collins is well represented in the South Kensington Museum by the well-known "Rustic Civility" mentioned above, "The Stray Kitten," "Seaford, Sussex," and other pictures. "The Prawn Catchers," which was exhibited in 1831, is in the National Gallery. He engraved, in a mixed manner of etching and mezzotint, some of his own paintings of coast scenes.

A Life of the artist was written by his son Wilkie Collins, the well-known novelist.





The state of the s

W. COLLINS, R.A.



### W. COLLINS, R.A.

### 10. Early Morning on the Sussex Coast.

Canvas,  $34 \times 47$  inches.

From the Collections of Lord Northwick and Elhanan Bicknell, Esq.

Exhibited at the Royal Academy, 1827 (as "Buying Fish"); at the Winter Exhibition of the Royal Academy, 1887; and the Royal Jubilee Exhibition, Manchester, 1887.

(See Illustration.)

11. The Card Dlayers.—Three Children playing at cards in a garden. Portraits of Master and Miss Martin, and Master Meyer.

Panel,  $15\frac{3}{4} \times 21\frac{1}{4}$  inches.

From the Collections of E. Rodgett, Esq., 1859, and John Knowles, Esq., 1865.

Exhibited at the Royal Academy, 1817.

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### J. S. COPLEY, R.A.

JOHN SINGLETON COPLEY was born of English parents at Boston, U.S.A., then a British Colony, in 1737. Early in life he showed a great love of drawing, in which he was encouraged by his friends: in 1760 he sent a picture, "Boy with a Squirrel," to London, and for several years he continued to contribute to the London Exhibitions. In 1767 he was elected, while still in Boston, a Fellow of the Society of Artists in Great Britain. In 1774 he set sail for Europe, and after a tour on the continent settled in Leicester Fields, London. In 1776 he was elected an Associate of the Royal Academy, and after he had exhibited his "Death of Chatham," and "Death of Major Pierson" (both now in the National Gallery) in 1779, he was made a full Member. After having painted many other historical subjects, several of them referring to the career of Charles I., which brought him great fame, Copley died at George Street, Hanover Square, in 1815. His son, born at Boston in 1792, and named after himself, became the celebrated Lord Chancellor Lyndhurst.

# 12. Royal Children Dlaying in a Garden.— Portraits of the Princesses Mary, Sophia, and Amelia, daughters of George III.

Canvas, 20 × 14½ inches.

Engraved by F. BARTOLOZZI, R.A.

A finished study for the picture which is in the possession of Her Majesty the Queen.

#### DAVID COX.

DAVID Cox was born in 1783 in Birmingham, where his father was Having, at an early age, shown a taste for Art, he was apprenticed to a locket-painter for eighteen months; afterwards he was for four years employed at the Birmingham Theatre, at first merely as a colour grinder, but later on he assisted in painting the scenery. In 1804 he went to London, and having made the acquaintance of John Varley, in whose studio he worked for a time, he took a house at Dulwich, and applied himself to water-colour painting, eking out a scanty living by giving drawing-lessons. The following year he paid his first visit to North Wales, and from that time made frequent expeditions there, generally making Bettws-y-Coed his headquarters. He was elected a Member of the Society of Painters in Water-Colours in 1813, and was a constant and prolific contributor. In 1815 he went to live at Hereford, where he resided for fourteen years, though he frequently paid visits to London during that period. He travelled on the continent in 1829, sketching subjects at Boulogne, Calais, Antwerp, Paris, and Brussels. Two years previous to this he had returned to live in London, and settled at Kensington, where he resided up to 1841, when he finally settled at Harborne, close to his native town, where he died in 1859. He was equally well known as a painter in oil and a water-colour artist. Special exhibitions of David Cox's works were held at Hampstead in 1858; the German Gallery, London, 1859; Manchester in 1870; the Liverpool Art Club in 1875; and at the Birmingham Art Gallery (where a fine collection of his oil pictures, bequeathed by Mr. Nettlefold, is permanently hung), in 1890.

A Memoir of David Cox, by N. Neal Solly, was published in 1873; one by William Hall in 1881, and another by Gilbert Redgrave in 1892.

## 13. A Melsh Landscape, with a Cottage.—Two Children in the foreground gathering wild flowers.

Signed and dated 1848.

Canvas,  $23\frac{3}{4} \times 17\frac{1}{2}$  inches.

9 c

#### JOHN CROME.

JOHN CROME (or "Old Crome," as he is usually styled, to distinguish him from his eldest son, John Bernay Crome, who was also a painter) was born in Norwich in 1769. His father was a journeyman weaver, and his early surroundings were of the poorest description. He began life as a doctor's errand-boy, and was afterwards apprenticed to a house and sign painter. Whilst still in this employment he began to sketch from nature; his perseverance gained him friends, and obtaining admission to a neighbouring collection in which there were some good examples of the Dutch school, he was allowed to study and copy them. Crome made a small competence as a drawing-master, and having gained a local reputation, in 1803, in conjunction with some other young artists, including Cotman, Vincent, and Stark, he founded "The Norwich Society of Artists," but their first exhibition was not held till two years later. He paid a few visits to London, where Sir William Beechey, the portrait painter, assisted him with his patronage and practical advice. Crome did not exhibit at the Royal Academy until 1806, and in all sent only fourteen pictures there. In 1810 he was elected President of the Norwich Society. He travelled a little in England and Wales at different times, but only once visited the continent, when he went to Paris by way of Belgium. He died in his native city in 1821, after a few days' illness. An exhibition of his works was held at Norwich shortly after his death, when one hundred and eleven of his works were gathered together. A number of his pictures were also included in the Winter Exhibition at Burlington House in 1878. Crome's masterpiece, "Mousehold Heath," occupies a distinguished place in the National Gallery.

#### 14. Moonlight Scene.—With Boats and Windmill.

Panel,  $8\frac{3}{4} \times 10$  inches.

15. The Edge of a Wood.—Two Peasants are in the foreground to the left, whilst a third, more distant, is on a road to the right.

Canvas,  $19\frac{1}{4} \times 22\frac{1}{2}$  inches.

#### H. W. B. DAVIS, R.A.

HENRY WILLIAM BANKS DAVIS, the son of a barrister, was born at Finchley, in 1833. He entered the Royal Academy Schools as a student in 1852, with the intention of becoming a sculptor, and exhibited a medallion, and a bust of "Flora;" but already in 1854, when the latter was contributed to the Academy, he had turned to painting, as a picture and a drawing by him were in the same Exhibition. For some time he lived near Boulogne, and painted many pictures on the coast of Normandy and Picardy. His subjects generally consist of landscapes with horses or cattle. In 1873 he was elected an Associate, and four years later a full Member of the Royal Academy. "Returning to the Fold," exhibited in 1880, was purchased by the Academicians under the terms of the Chantrey Bequest.

#### 16. Ibighland Cattle crossing a shallow Stream.

Signed and dated 1880.

Canvas,  $19 \times 29\frac{1}{2}$  inches.

#### 17. Towards Evening.—Four Cows in a meadow.

Signed and dated 1881.

Canvas, 12 × 20 inches.

#### P. DELAROCHE.

HIPPOLYTE DELAROCHE (or as he usually called himself, Paul) was born in Paris in 1797. He devoted himself at first, under Watelet, to landscape painting, which, on entering the studio of Baron Gros, he abandoned for history. He first exhibited a picture at the Salon in 1819, and in 1824 received the great gold medal. He became a Knight of the Legion of Honour in 1828, and an Officer of that Order six years later; he was also a Member of the Institute, and Professor at the Academy of his native city in 1833. The following year he went to Italy, and whilst at Rome he married the daughter of Horace Vernet the distinguished artist. On his return Delaroche painted his famous "Hemicycle," at the Ecole des Beaux Arts, a very large work containing seventy-five portraits of artists of all ages, on which he was engaged for over four years. In 1844 he was made a Member of the Academy of St. Luke, having previously been elected to the Academies of Amsterdam and St. Petersburg. Delaroche died in Paris in 1856. An exhibition of his works was held in the Palais des Beaux Arts in 1858.

#### 18. Mapoleon Crossing the Alps.

Signed and dated 1848.

Canvas,  $28\frac{1}{2} \times 22$  inches.

From the Collection of J. Dillon, Esq., 1869.

Engraved by A. François.

#### 19. Christ in the Garden of Gethsemane.

Canvas,  $19 \times 10^{\frac{1}{2}}$  inches.

#### SIR W. F. DOUGLAS, P.R.S.A.

W. FETTES DOUGLAS, born in 1822, distinguished himself in early life as a painter of genre. He was made Curator of the National Gallery of Scotland in 1877, and five years later was elected President of the Royal Scottish Academy, succeeding Sir Daniel Macnee; at the same time he received the honour of Knighthood. He died in Edinburgh, 1891.

#### 20. Prestonpans.

Canvas,  $10\frac{1}{4} \times 20$  inches.

#### 21. The Lonely Shore.

Canvas, 12 × 20 inches.

### J. DRUMMOND, R.S.A.

JAMES DRUMMOND was born at Edinburgh in 1816. He became an Associate of the Royal Scottish Academy in 1845, and a full Member in 1852. He died in his native city in 1877.

22. An Edinburgh Armourer's Shop in the Time of Charles 1.—A Highland Chief selecting weapons.

Canvas,  $36\frac{1}{2} \times 29\frac{1}{2}$  inches.

#### W. DYCE, R.A.

WILLIAM DYCE, the son of a physician at Aberdeen, was born in that city in 1806. He commenced studying Art at the Royal Scottish Academy, and afterwards attended the Schools of the Royal Academy. In 1825 he went to Rome, where he lived for some time; in 1830 he settled in Edinburgh, and five years later was elected an Associate of the Royal Scottish Academy. The year 1837 saw the publication of his pamphlet on Art education, which led to his being placed at the head of the Government Schools of Design throughout the country. He entered into the Westminster Hall competitions, and produced several frescoes for the decoration of the Houses of Parliament, including "The Baptism of St. Ethelbert," completed in 1845, and in 1848 he received the important commission to decorate the Oueen's Robing-room with designs from the Legend of King Arthur; of these he only lived to complete five. In 1836 his "Descent of Venus" attracted much notice, and led to Dyce being elected an Associate of the Royal Academy in 1844, and an Academician in 1848. He died at Streatham in 1864. In his earlier years he devoted his talents to portraiture; afterwards generally painted historical subjects.

#### 23. The Moman of Samaría.

Panel, 14 × 20 inches.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.







THE SOLILOQUY OF HENRY VI. DURING THE BATTLE OF TOWTON.



#### W. DYCE, R.A.

## 24. The Soliloguy of Thenry VI. during the Battle of Towton.

"This battle fares like to the morning's war, When dying clouds contend with growing light: What time the shepherd, blowing on his nails, Can neither call it perfect day nor night. Now sways it this way, like a mighty sea, Forced by the tide to combat with the wind; Now sways it that way, like the self-same sea Forced to retire by fury of the wind: Sometime the flood prevails; and then, the wind: Now, one the better; then, another best; Both tugging to be victors, breast to breast, Yet neither conqueror, or conquered: So is the equal poise of this fell war. Here on this mole-hill will I sit me down. To whom God will, there be the victory! For Margaret my queen, and Clifford too, Have chid me from the battle; swearing both They prosper best of all when I am thence. Would I were dead! if God's good will were so:"

SHAKESPEARE'S Henry VI., Pt. III., Act 2, Scene 5.

Panel, 14 × 20 inches.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.

(See Illustration.)

#### SIR C. L. EASTLAKE, P.R.A.

CHARLES LOCK EASTLAKE, the youngest son of George Eastlake, Solicitor to the Admiralty and Judge-Advocate at Plymouth, was born in that town in 1793. He first studied Art under S. Prout and Haydon, and in 1809 became a student at the Royal Academy Schools. He visited Italy in 1817, and Greece in 1819, and afterwards resided in Italy for about fourteen years. He first exhibited at the Royal Academy in 1823, was elected an Associate in 1827, and a full Member three years later, about which time he returned to live in England. On the death of Sir Martin Shee in 1850, Eastlake was elected President of the Royal Academy and received the honour of Knighthood. He held the post of Keeper of the National Gallery from 1843 to 1847, and in 1855 was chosen Director, and this important position he retained until his death at Pisa in 1865. He wrote several works on Art, including "Materials for a History of Oil-Painting," and "Contributions to the Literature of the Fine Arts."

#### 25. Temple of Theseus, Athens.

Canvas, 15 × 18 inches.

Presented by Lady Eastlake to Sir John Pender, in May, 1887.

#### A. L. EGG, R.A.

AUGUSTUS LEOPOLD EGG, the son of a well-known gunsmith, was born in London in 1816. Showing considerable ability in drawing, he entered Sass's Art School in 1834, and in the following year was admitted a student of the Royal Academy. From 1836 he exhibited pictures with the Society of British Artists, and also contributed to the British Institution. His name is first mentioned in 1838 as an exhibitor at the Royal Academy, of which institution he was elected an Associate ten years later, and a full Member in 1860. Only twenty-eight pictures, all historical or "genre," were exhibited by him at the Royal Academy. His works are not numerous, partly because, having inherited a considerable fortune from his father, he was independent of his art, and partly on account of his delicate health, which compelled him to resort to the mild climate of the south of France, and to Algiers, where he died in 1863.

#### 26. The Prisoner.

- "Come rest in this bosom, my own stricken deer;
  Though the herd have fled from thee, thy home is still here;
  Here still is the smile that no cloud can o'ercast,
  And a heart and a hand all thy own till the last.
- "Oh what was love made for, if 'tis not the same
  Through joy and through torment, through glory and shame?
  I know not, I ask not, if guilt's in that heart,
  I but know that I love thee, whatever thou art.
- "Thou hast call'd me thy Angel in moments of bliss,
  And thy Angel I'll be 'mid the horrors of this,—
  Through the furnace, unshrinking, thy steps to pursue,
  And shield thee, and save thee, or perish there too."

MOORE'S Irish Melodies.

Signed and dated 1855.

Canvas,  $17\frac{1}{2} \times 13\frac{3}{4}$  inches.

17

#### A. ELMORE, R.A.

ALFRED ELMORE was born at Clonakilty, county Cork, on June 18th, 1815, the day of the battle of Waterloo. In 1832, after having studied from the antique in the British Museum, he entered the Schools of the Royal Academy, and exhibited his first picture in 1834. A few years later he went abroad, visiting most of the foreign art centres; he returned in 1844, when his pictures, exhibited at the Royal Academy, attracted much attention; he was elected an Associate in the following year, and became a full Academician in 1857. He died at Kensington in 1881.

## 27. Marie Antoinette in the Prison of the Temple.

"We often went up to the tower, because my brother went there too from the other side: the only pleasure my mother enjoyed was seeing him through a chink as he passed at a distance. She would watch at this chink for hours together to see the child as he passed. It was her only hope, her only thought."—Private Memoirs of what passed in the Temple, by Madame Royale, Duchesse d'Angoulème.

Signed and dated 1861.

Canvas,  $32\frac{1}{2} \times 17\frac{1}{2}$  inches.

Exhibited at the Royal Academy, 1861.

(See Illustration.)

#### 28. Lucrezia Borgia.

Signed and dated 1863.

Canvas,  $34\frac{1}{2} \times 22\frac{1}{2}$  inches.

From the Collection of James Fallows, Esq., 1868.

Exhibited at the Royal Academy, 1863, and at the Paris Exposition Universelle, 1878.







MARIE ANTOINETTE IN THE TEMPLE.

A. ELMORL, P.A.



#### I. LEON Y ESCOSURA.

IGNACIO LEON Y ESCOSURA, born at Orviedo, in Spain, studied Art in Paris under Gérôme. A painter of *genre* and historical subjects. He has received the Orders of "Isabella the Catholic," of "Charles III. of Spain," and of "Christ of Portugal."

29. The Hrgument.—A Lady, seated, is talking to a Gentleman who holds his walking-stick behind his back.

Signed and dated 1869.

Panel,  $5\frac{3}{4} \times 4\frac{1}{2}$  inches.

#### JOHN FAED, R.S.A.

JOHN FAED, born at Burley Mill, Kirkcudbrightshire, in 1820, began life as a miniature painter. In 1841 he removed to Edinburgh, where he turned his attention to *genre* and portrait painting, and was in 1851 elected a Member of the Royal Scottish Academy.

## 30. The Royal Scottish Justiciary.—An incident in the time of James I. of Scotland.

"On an occasion, a nobleman of high rank and also near kinsman of the King's, having quarrelled in the Court with a young Baron, so far forgot the Royal presence as to strike his opponent on the face. James instantly caused him to be apprehended, ordered him to stretch upon the Council table the hand that had dealt the blow, and then putting a naked cutlass, or hunting-knife, into the hand of the injured Baron, he commanded him on pain of death to hew off the offending member from the wrist. The new executioner shuddered and grew powerless; the culprit remained for a full hour with his bared arm upon this strange block; it was only after the Queen, her ladies, and the clergy present had knelt and wearied themselves with supplication, that James would remit the penalty. But even then the culprit did not wholly escape, for he was banished from the Court whose sanctity he had so rudely violated."—Vide Thomson, "History of Scotland."

Panel,  $14\frac{1}{2} \times 20$  inches.

#### THOMAS FAED, R.A.

THOMAS FAED, born at Burley Mill, Scotland, in 1826, was at first a pupil of his elder brother John, and a student at the Edinburgh School of Design. He became an Associate of the Royal Scottish Academy in 1849, and afterwards a Member. Three years later he removed to London, where he soon achieved immense success, and was elected an Associate of the Royal Academy in 1861, becoming a full Member in 1864; he was also chosen as an Honorary Member of the Imperial Academy of Vienna. His pictures are mostly of Scottish life. All the important works of the artist have been engraved.

31. " Thanny! will ye gang wi' me?"—A Highland Lassie seated by a road-side, a Man leaning over her, and a Collie Dog by her side.

Signed.

Canvas,  $29\frac{1}{4} \times 24\frac{3}{4}$  inches.

Engraved by Lumb Stocks, R.A.

#### COPLEY FIELDING.

ANTHONY VANDYKE COPLEY FIELDING was born near Halifax in 1787, where his father, Theodore Nathan Fielding, was a portrait painter of some repute. With his three brothers, who also practised Art with success, he received lessons from his father; he afterwards became a pupil of John Varley, and formed one of the party of young artists who were wont to meet at Dr. Monro's house. He was elected an Associate of the Old Water-Colour Society in 1810, a full Member in 1813, and President in 1831: in 1824 he received a gold medal at the Salon, at the same time that a similar honour was awarded to Constable and Bonington. He is best known as a painter of landscapes in water-colour, having contributed a very large number of drawings to the Exhibitions of the Old Water-Colour Society; but he also found time to paint a few pictures in oil. Copley Fielding died at Worthing in 1855. John Ruskin in his "Modern Painters," and in "The Art of England," speaks in high praise of his drawings.

#### 32. Scene near Inveroran, Argyllsbire.

Canvas,  $12\frac{1}{4} \times 16$  inches.

## F. L. FRANÇAIS.

FRANÇOIS LOUIS FRANÇAIS, born at Plombières (Vosges) in 1814, was a pupil of Gigoux and Corot. He exhibited many landscape subjects at the Salon and received several medals; the Cross of the Legion of Honour was awarded to him in 1853; he was appointed an Officer of that Order in 1867; and in 1890 he became a Member of the Institute.

33. A Woody Landscape.—Two Women take a Cow to drink at a river; a Man and a Donkey are in the foreground.

Signed.

Canvas,  $32\frac{1}{2} \times 52$  inches.

#### E. FRÈRE.

PIERRE EDOUARD FRÈRE was born in Paris in 1819, where he studied under Delaroche, and made his début at the Salon in 1843. His pictures are chiefly interiors of cottages, workshops, &c., with figures. In later years he almost entirely confined himself to painting incidents of child life. His works are well known in England, as he exhibited several pictures at the Royal Academy. He died at Ecouen in 1886. Edouard Frère obtained several medals at the Salon, and was made a Chevalier of the Legion of Honour in 1855. He was also a Member of the Royal Academy, Amsterdam.

#### 34. The Lunch Basket.

Signed and dated 1863.

Panel,  $10\frac{1}{2} \times 8\frac{1}{2}$  inches.

#### W. P. FRITH, R.A.

WILLIAM POWELL FRITH was born at Studley, near Ripon, in 1819. He became a pupil of Mr. Sass, and entered in 1837 the Royal Academy Schools, and first contributed to its Exhibitions in 1840. Five years later he was elected an Associate, and in 1853 attained the honours of full Membership. He is also a Member of many of the Foreign Academies, including Vienna and Belgium, and was awarded the Legion of Honour in France, in 1878. Amongst his best known pictures may be cited "An English Merrymaking a Hundred Years Ago," "Coming of Age in the Olden Times," "Ramsgate Sands," "The Railway Station," "Claude Duval," "Dolly Varden" (painted for Charles Dickens), and the well-known "Derby Day," which is now in the National Gallery; all these pictures have been engraved.

#### 35. A Gleaner.

(The landscape painted by T. Creswick, R.A.)

Signed and dated 1850.

Canvas,  $34\frac{1}{2} \times 25$  inches.

Exhibited at the Royal Academy, 1851.

In Frith's "My Reminiscences" (published in 1887) this picture is mentioned as having been purchased from him by a Mr. Birt for one hundred and fifty guineas, the highest price the artist had up to that time received for a picture of the size; when, however, it was offered at the sale of Mr. Birt's collection a few years later, it fetched seven hundred guineas; subsequently becoming the property of Sir John Pender.

#### T. GAINSBOROUGH, R.A.

THOMAS GAINSBOROUGH, born in 1727 at Sudbury, Suffolk, was educated at the Grammar School there. At the age of fifteen, having shown talent in sketching from nature, he was sent to London for instruction in drawing; there he worked under Gravelot, the engraver, and entered the St. Martin's Lane Academy, where he studied for three years under Hayman, the portrait painter. He then began his professional life in Hatton Garden, where he painted a few landscapes, but only for a short time, as in 1745 he returned to Sudbury, where he practised as a portrait painter, and in the same year married Margaret Burr. Shortly afterwards he removed to Ipswich, where he resided till 1760, when on the advice of his friend Thicknesse (who was his first biographer) he removed to Bath, where he painted portraits of many of the nobility. He first exhibited in London in 1761, at the Society of British Artists in Spring Gardens. On the foundation of the Royal Academy in 1768, Gainsborough was elected one of the thirty-six original Members. Up to 1783, with the exception of two years, he exhibited regularly at the Royal Academy, but owing to a disagreement with the Council in that year, with regard to the hanging of the picture of "The Three Princes," he never again contributed to the public Exhibitions. He had left Bath for London in 1774, and three years later we find him at Schomberg House, Pall Mall, where commissions came in so fast that he was unable to keep up with the demands made on his services; here he died in 1788. He was buried by his own desire quietly in Kew churchyard, Sir Joshua Reynolds being one of the pall bearers. His work is said to have consisted of about 300 pictures, of which over 220 were portraits, the rest being landscapes, and a few rustic scenes. The National Gallery possesses at the present time (1893) sixteen of his pictures.

Besides the Biography written by his friend Thicknesse, one by G. W. Fulcher was published in 1856, and there are also other Memoirs of this artist. Many of his works were lent to the "Old Masters" Exhibition of the British Institution in 1814, and a collection of 216 of his pictures was exhibited at the Grosvenor Gallery in 1885.

## 36. Portrait of William Pitt, Earl of Chatham.

-Side face. Half-length.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

#### H. GASCAR.

(HENRI GASCAR, born in Paris in 1635; lived in England for many years. He died at Rome in 1701.)

#### 37. Hell Gwynn and her Son.—As Venus and Cupid.

Canvas, 74 × 43 inches.

## J. L. GÉRÔME.

JEAN LÉON GÉRÔME, born at Vesoul in 1824, was a pupil of Paul Delaroche, whom he accompanied to Rome. After his return from Italy he studied under Gleyre. He is not only a painter of classical, genre and historical subjects, but also a sculptor. Gérôme received the Cross of the Legion of Honour in 1855, became a Commander in 1878, and was elected a Member of the Institute of France, 1865. He has received a great number of medals at the Salons.

#### 38. The Comedians.

Signed and dated 1863.

Canvas,  $23^{\frac{1}{2}} \times 18$  inches.

#### F. GOODALL, R.A.

FREDERICK GOODALL, born in London in 1822, was a pupil of his father, Edward Goodall, the distinguished engraver. He obtained a silver medal from the Society of Arts for his first picture in oil; and a prize of £50 from the British Institution. He visited Normandy several times for the purpose of sketching and study. In 1839 he exhibited at the Royal Academy for the first time; he was elected an Associate in 1852, and in 1863 he became an Academician. Among the earlier pictures which made his reputation may be mentioned "Raising the Maypole," "Cranmer at the Traitors' Gate," "An Episode of the Happier Days of Charles I.," and the "Vintage Festival;" the last is now in the National Gallery. In later years nearly all his pictures have been Egyptian in subject, "Jochebed," "Rachel and her Flock," "Subsiding of the Nile," "Egyptian Water Carriers," and "The Palm Offering," being amongst those better known; the greater number of which have been engraved.

#### 39. Thead of a Sheikh.

Signed and dated 1859 and 1874. Canvas, 21 × 15 inches.

#### 40. An Inundated Egyptian Village.

Signed and dated 1890.

Canvas,  $14\frac{3}{4} \times 35\frac{1}{2}$  inches.

#### 41. The Citadel of Cairo.

Signed and dated 1890.

Canvas,  $14\frac{1}{4} \times 36$  inches.

#### SIR J. WATSON GORDON, R.A.

JOHN WATSON, the eldest son of Captain James Watson, R.N., was born at Edinburgh in 1790. He at first turned his attention to historical painting, but before long devoted himself to portraiture, and on the death of Raeburn in 1823 he became the chief portrait painter in Scotland, when he assumed the name of Gordon. He had a considerable share in the foundation of the Royal Scottish Academy, of which he was one of the earliest Members, and he became its President in 1850, at the same time being knighted and appointed "Queen's Limner for Scotland." His works were frequently exhibited in London, where he was elected an Associate of the Royal Academy in 1841, and an Academician in 1851. He died at Edinburgh in 1864.

## 42. Portrait of Sir John Pender, G.C.M.G., M.P.—Oval.

Canvas,  $25\frac{1}{4} \times 20\frac{1}{2}$  inches.

## PETER GRAHAM, R.A.

PETER GRAHAM, born at Edinburgh in 1836, became a pupil of the School of Design in that city; he was elected an Associate of the Royal Scottish Academy in 1860, but resigned in 1877, when he was made an Honorary Member. In 1866 he settled in London, and from that time exhibited at the Royal Academy with distinguished success; becoming an Associate in 1877, and a full Academician in 1882.

#### 43. Rising Mists.

Signed and dated 1886.

Canvas,  $23 \times 35\frac{1}{2}$  inches.







A DISTANT VIEW OF CANTERBURY

KFELEY HALSAELLE, A P S -



### KEELEY HALSWELLE, A.R.S.A.

KEELEY HALSWELLE was born at Richmond, Surrey, in 1832. In the early days of his career he drew much on wood for the "Illustrated London News." About 1855 he went to Edinburgh, and studied in the Schools of the Royal Scottish Academy, becoming an Associate of that Institution in 1866. In 1868 he visited Rome, and painted a number of Italian subject-pictures; about 1880, however, he changed his style, and henceforth his work consisted almost entirely of lake and river scenery. A series of views on the Thames were painted by him, and exhibited under the title of "Six Years in a Houseboat," in 1883. In 1890 he accompanied Sir John Pender on a voyage to the East. On his way back to England he caught a severe chill whilst in Paris, and died in that city after a few days' illness, on April 11th, 1891. "Norman and English History," written by Lady Pender, was illustrated by Halswelle.

#### 44. Canterbury.—Distant View.

Signed and dated 1891.

Canvas,  $36 \times 54$  inches.

(See Illustration.)

This is the last picture Keeley Halswelle painted; it was finished shortly before his voyage to the East with Sir John Pender.

#### 45. Constantinople.

Signed and dated 1888.

Canvas,  $12\frac{1}{2} \times 19\frac{1}{2}$  inches.

46. Delos.—Ruined pillars in the foreground.

Signed.

Canvas,  $10\frac{3}{4} \times 19$  inches.

#### F. D. HARDY.

FREDERICK DANIEL HARDY, born at Windsor in 1826, at first studied music, but relinquished it in favour of painting. He became an exhibitor at the Royal Academy in 1851, and from that date contributed pictures of domestic subjects very frequently to the annual Exhibitions up to the year 1889. Among his best known pictures may be mentioned "The Sweep," exhibited in 1862; "The Leaky Roof," 1865; "The Threatened Deluge," 1866; "Reading a Will," 1870; "The Wedding Breakfast," 1871; and "The Quartette Party," 1872.

#### 47. "The Threatened Deluge."

Signed and dated 1865.

Canvas,  $18\frac{3}{4} \times 25\frac{1}{2}$  inches.

Exhibited at the Royal Academy, 1866.

48. The Sisters.—Two Children are seated on the edge of a bed; the elder one is reading to the younger.

 $11\frac{1}{2} \times 9$  inches.

Exhibited at the London International Exhibition, 1872.

#### H. HERKOMER, R.A.

HUBERT HERKOMER was born at Waal, Bavaria, in 1849. When only two years old he was taken by his father, a wood-carver, to America, but returned in 1857 to Europe, settled at Southampton, and entered the School of Art in that town. After visiting Munich in 1865, he studied in the South Kensington Schools, and was much influenced by the work of Frederick Walker. In his earlier career he engraved on wood for some of the best illustrated papers. He settled in 1873 at Bushey, Hertfordshire, and in 1881 established a School of Art there. Two years previous to this he had been elected an Associate of the Royal Academy, receiving the honour of full Membership in 1890. He is Slade Professor of Art at Oxford; a Member of the Royal Society of Painter Etchers, Institute of Painters in Water Colour, the Berlin Academy and other foreign bodies; and in 1878 obtained a Medal of Honour in Paris. He is equally a painter of genre subjects, landscapes—both in oil and water-colour—and portraits, and is likewise an etcher of note; besides being distinguished in other fields of Art, and Literature.

A Biography of the artist, written by W. L. Courtney, was published in 1892.

49. Portrait of Sir John Pender, G.C.M.G., M.P.—Three-quarter length, standing; facing to the left.

Signed and dated 1889.

Canvas,  $56 \times 43\frac{1}{2}$  inches.

Exhibited at the New Gallery, 1890.

(See Illustration. Frontispiece.)

50. Portrait of Sir John Pender, G.C.M.G., M.D.P.—Three-quarter length, full face; seated.

Signed and dated 1888.

Canvas, 54  $\times$  42 $\frac{1}{2}$  inches.

#### WILLIAM HOGARTH.

WILLIAM HOGARTH, the younger son of a Westmoreland schoolmaster who had settled in London, was born there in 1697. He was apprenticed about 1712 to a silversmith, named Ellis Gamble, for six years; at the expiration of that time he became a student in the St. Martin's Lane Two years later he set up in business as a silversmith, and also commenced engraving book-plates and coats of arms. married clandestinely the daughter of Sir James Thornhill, Serjeant-Painter to the King, whose studio (which had been opened some five years previously) Hogarth used to visit. About this time he turned his attention to oil painting: the series of six pictures known as "A Harlot's Progress" was the first important work in this manner; this was followed by "A Rake's Progress," and "The Marriage à la Mode," six pictures, now in the National Gallery. Owing to piratical imitations of his pictures, many of which he engraved with his own hand, he was instrumental in 1735 in obtaining an Act of Parliament which vested in artists an exclusive right in their own designs. In 1757, on the death of his brother-in-law, John Thornhill, he was appointed Serjeant-Painter to the King. He was opposed to academies and the formation of the Royal Academy, but became a Member of the Society of Artists in 1760, though he seems to have resigned almost immediately. Towards the end of his life he wrote a book on "The Analysis of Beauty." He died in 1764, and was buried in Chiswick churchyard, where a monument was erected by his friends, with an epitaph composed by Garrick.

Several Biographies of Hogarth have been published; the earliest being those of Nichols, and Ireland; a very complete one by Austin Dobson appeared in 1892.

### 51. Thomas, Duke of Newcastle, in hat and wig.

-Half-length, three-quarter face to the front.

Panel, 30 × 25 inches.

Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888.

#### A. HOLMBERG.

(AUGUST HOLMBERG was born at Munich in 1851, where he began his Art career by studying as a sculptor in the Schools in 1866; two years later he abandoned sculpture for *genre* painting, and became a pupil at the Academy, under Wilhelm Dietz. In 1875 he visited Italy, and three years later proceeded to Paris.)

#### 52. The Lost Chord.

Signed.

Canvas,  $42 \times 30\frac{1}{3}$  inches.

Exhibited at the Corporation Art Gallery, Guildhall, 1892.

### 53. Far from the Moisy World.

Signed.

Canvas, 37 × 46 inches.

This was the first picture exhibited by Holmberg in England.

#### MRS. HOPWOOD.

(Amateur artist. Wife of the late Captain Hopwood, of Hopwood Hall, Lancashire.)

#### 54. Thead of an Otter Hound,—Oval.

Canvas,  $17 \times 15\frac{1}{2}$  inches.

#### GERARD VAN HONTHORST.

GERARD VAN HONTHORST, born at Utrecht, 1590, studied under Abraham Bloemaert; when about twenty years of age he went to Italy, and settled in Rome for some time. On his return to Utrecht, he was elected Dean of the Guild of St. Luke in 1623. Invited to England by Charles I., he was employed in 1628 in painting the Palace of Whitehall with allegorical pictures; he also executed a number of portraits whilst in this country. Honthorst died in his native town, 1650.

## 55. Portrait of Ben Jonson.

The Dramatist, contemporary and friend of Shakespeare; was born at Westminster in 1574: died in 1637.

Bust, full face.

Canvas,  $21\frac{3}{4} \times 17\frac{1}{2}$  inches.

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire.







THE LOST SHEEP.

SIR E. LANDSELR, P.A.



#### W. HOLMAN HUNT.

WILLIAM HOLMAN HUNT was born in London in 1827. After receiving lessons in painting from John Varley, he entered the Schools of the Royal Academy in 1845, and in the following year exhibited a picture there. Shortly after this an Association of seven members, called the Pre-Raphaelite Brotherhood, including D. G. Rossetti, Millais, T. Woolner, and Holman Hunt, was formed; the principal tenet being that nothing was to be generalised in their art which could and should be expressed in detail, and though the "Brotherhood" was after a time broken up, and some of the other artists changed their method of painting, Hunt has always adhered to the original precept. In 1854-55 he visited Egypt and Syria, and spent much time in the East, especially in Jerusalem, where several of his pictures were painted. Of the "Valentine rescuing Sylvia," Mr. Ruskin wrote:-"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail, and splendour in colour; nor is its general conception less deserving of praise: the action of Valentine, his arm thrown round Sylvia and his hand clasping hers, at the same instant as she falls at his feet, is most faithful and beautiful; nor less so the contending of doubt and distress with awakening hope in the halfshadowed, half-sunlit countenance of Julia." A Collection of Holman Hunt's works was exhibited at the Fine Art Society in 1886. The large and celebrated picture of the artist, "The Shadow of Death," is by deed of gift the property of the Corporation of Manchester, and is in the Municipal Art Gallery

A Memoir of the Artist, written by Archdeacon Farrar, was published in 1893.

#### 56. Valentine rescuing Sylvia from Proteus.

The subject of this picture is taken from the last act of Shakespeare's "Two Gentlemen of Verona." Valentine loves Sylvia, and his false friend Proteus is betrothed to Julia. Proteus betrays to the Duke of Milan, who wishes Sylvia to marry Sir Thurio, Valentine's plan for stealing away his daughter. Valentine is banished, and Proteus, forgetful of Julia, makes passionate love to her. Sylvia, by aid of Sir Eglamour, flies to the forest to seek Valentine. Proteus follows her, and as he seizes her she is rescued by Valentine. Julia has followed her false lover disguised as a boy.

James L. Hannay (the present Magistrate) sat for the head of Valentine, and a young barrister, already well-known among journalists, and since greatly distin-

guished as a Cabinet Minister in the Antipodes, posed as Proteus.

Signed.

Canvas, 10  $\times$  13\frac{1}{2} inches.

From the Collection of T. E. Plint, Esq., 1862.

A larger painting of this subject, which is now in the Birmingham Art Gallery, was at the Royal Academy in 1851, and obtained a prize when exhibited at Liverpool soon after.

33 F

#### HANS HUYSSING.

(Born in Stockholm; pupil of M. Dahl. Came to London about 1700, and painted the three eldest Princesses in their attire on the day of the coronation of George II. Died in England about 1740.)

57. Sir Robert Walpole, R.G.—Three-quarter length portrait in robes, standing.

Prime Minister of England for many years. Created Earl of Orford upon his retirement in 1742. Was born at Houghton, in Norfolk, in 1676; died in 1745. One of the most eminent of our great Parliamentary leaders; he was an able financier, a good tactician in debate, and a most serviceable Minister to the House of Brunswick.

Canvas, 52 × 40 inches.

#### JAN VAN HUYSUM

(School of).

58. Flowers in a Vase, Grapes and Peaches.

Canvas, 50  $\times$  39 inches.

## CORNELIS JANSSENS.

(Born at Amsterdam in 1590. Died there, 1665.)

#### 59. Portrait of Elizabeth, Queen of Bohemia.— Half-length, in a ruff and with pearl necklace.

Daughter of James I. of England. Born in 1596 (when her father was still James VI. of Scotland); married Frederick V., King of Bohemia, in 1613. She shared her husband's fate, and took refuge in Holland. Left a widow in 1631, she saw her son reinstated in part of his father's dominions; came to England with Charles II. in 1660, and died in London two years later. Elizabeth was the mother of thirteen children, among whom were the Princes Rupert and Maurice, and Princess Sophia, mother of George I.

Panel,  $24\frac{1}{2} \times 20\frac{3}{4}$  inches.

## 60. Portrait of Frederick V., King of Bobemia. —Half-length.

Succeeded his father, Frederick IV., as Elector Palatinate in 1610. In 1619 he accepted the crown of Bohemia, but in the following year he was totally defeated by the Imperial forces at the battle of Prague, and lost his kingdom and his hereditary States.

Panel,  $25\frac{1}{4} \times 21$  inches.

#### SIR GODFREY KNELLER.

(Born at Lübeck in 1646. Came to England in 1674; and died at Twickenham in 1723.)

## 61. Portrait of the Duchess of Portsmouth.—

Louise Renée de Penencouet de Quérouaille, born about 1650 of a noble family in Brittany, was the beautiful mistress of Charles II., and had great influence over him. In 1673 she was created Duchess of Portsmouth, and about the same time Louis XIV. of France made her Duchess of Aubigny. She died in Paris in 1734. Voltaire, who saw her at the age of seventy, describes her as still surprisingly beautiful.

Canvas,  $27\frac{1}{2} \times 22\frac{1}{4}$  inches.

62. Dortrait of a Lady.—Half-length, full face. In oval frame.

Canvas,  $28\frac{1}{2} \times 23\frac{1}{2}$  inches.

From the Collection of Colonel Gostling Murray.







AN EVENT IN THE FOREST.

SIR E. LANDSEER, H.A.



## SIR GODFREY KNELLER.

63. Portrait of Matthew Prior. — Half-length. Standing at a table, with a closed book entitled "Traites."

Poet and diplomatist; born in 1664. He held various posts under the Governments of William III. and Queen Anne, and was at length sent as Ambassador to the French Court; whence, at the commencement of the following reign, he was recalled, committed to custody, and threatened with an impeachment, which, however, did not take place. Early in life he had written several poems, and he now again turned his attention to poetry: the Earl of Oxford was his most powerful patron.

Canvas,  $35\frac{1}{2} \times 29$  inches.

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire. (The poet died at Wimpole, at that time the seat of the Earl of Oxford.)

Exhibited at the National Portrait Exhibition, South Kensington, 1867.

64. Portrait of a Mr. Long, 1688.—Half-length.
In oval frame.

Canvas,  $28\frac{1}{2} \times 23\frac{1}{2}$  inches.

From the Collection of Colonel Gostling Murray.

## SIR EDWIN LANDSEER, R.A.

EDWIN HENRY LANDSEER, born in London in 1802, was the youngest son of the engraver John Landseer, A.R.A., and was brought up by him to be an artist. He contributed two pictures to the Royal Academy Exhibition of 1815, when only thirteen years old, and in the following year became a student in the Schools of that Institution. He made rapid progress, gained several premiums, and established his reputation as a painter of animals. As soon as he reached the prescribed age of 24, he was elected an Associate of the Royal Academy, and from that time he was a regular exhibitor in its rooms, and also at the British Institution. He was elected a Royal Academician in 1831; in 1850 he received the honour of Knighthood, and in 1865 the Presidency of the Royal Academy was formally offered to him; this, however, he declined.

At the Universal Exhibition of Paris, 1855, Sir Edwin was awarded the large gold medal. His last picture, "An Unfinished Sketch of the Queen," was exhibited in 1873. He died, unmarried, at his house in St. John's Wood Road, October 1, 1873, and was buried in St. Paul's Cathedral.

The Winter Exhibition of the Royal Academy in 1874 was entirely devoted to his works, when 461 pictures, drawings, and sketches were exhibited. The National Gallery possesses fourteen of his pictures. Most of his important pictures have been engraved, including many by his brother Thomas Landseer, A.R.A.

A Life of Landseer has been written by F. G. Stephens.

#### 65. The Lost Sheep.

"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?"—St. Luke xv. 4.

Canvas,  $56\frac{1}{2} \times 30\frac{1}{2}$  inches.

Painted for Elhanan Bicknell, Esq., and sold at the sale of his Collection in 1863.

Exhibited at the Royal Academy, 1850; at the Winter Exhibitions of the Royal Academy, 1874 and 1891; and at the Royal Jubilee Exhibition, Manchester, 1887.

Engraved by Thomas Landseer, A.R.A.

(See Illustration, page 32.)

## SIR EDWIN LANDSEER, R.A.

#### 66. An Event in the Forest.

Canvas,  $56\frac{1}{2} \times 30\frac{1}{2}$  inches.

Painted for Sir John Pender in 1864.

Exhibited at the British Institution, 1865; at the Winter Exhibitions of the Royal Academy, 1874 and 1891; and at the Royal Jubilee Exhibition, Manchester, 1887.

Engraved by Thomas Landseer, A.R.A.

(See Illustration, page 36.)

### B. W. LEADER, A.R.A.

BENJAMIN WILLIAMS, who assumed the surname of Leader, was born at Worcester in 1831. A pupil at the Royal Academy Schools, he began exhibiting there in 1854, and since that time has contributed a large number of landscapes to the Annual Exhibitions. He was elected an Associate of the Royal Academy in 1883.

## 67. "In the Evening there shall be Light."

Signed and dated 1882.

Canvas,  $46 \times 79^{\frac{1}{2}}$  inches.

Exhibited at the Royal Academy, 1882.

Etched by Brunet-Debaines.

## SIR F. LEIGHTON, P.R.A.

FREDERICK LEIGHTON was born at Scarborough in 1830. When 11 years old he began studying drawing under Francesco Meli in Rome, and afterwards continued his Art studies at the Academies of Berlin and Florence; he also copied pictures in the Louvre, and attended a private Life School in Paris. Subsequently he studied under Professor Steinle, to whom he was more indebted than to any other artist, at Frankfurt. Young Leighton exhibited for the first time at the Royal Academy in 1855, when he sent a picture, "The Procession carrying Cimabue's celebrated Madonna," that attracted much attention, and which was purchased by Her Majesty the Queen. He was elected an Associate of the Royal Academy in 1864, a full Member in 1868, and President in 1878, when he was knighted; seven years later he was created a Baronet. Sir Frederick Leighton has received many medals, was elected an Officer of the Legion of Honour in 1878, a Commander in 1889, is an Associate of the Institute of France, a Knight of the Prussian Order of Frederick the Great "Pour le Mérite," a Member of the Royal Academies of Belgium, Berlin, and Vienna, and of the Academies of Antwerp, Genoa, Perugia, St. Luke, Florence, &c., &c. He is an Honorary D.C.L. of Oxford. Besides being a painter of classical and historical subjects, and portraits, Sir Frederick is an eminent sculptor.

A Biography of the artist, written by Mrs. A. Lang, was published in 1884.

## 68. Phæbe.

Canvas,  $23\frac{1}{2} \times 20\frac{1}{2}$  inches.

Painted for Sir John Pender.

Exhibited at the Royal Academy, 1885, and at the Royal Jubilee Exhibition, Manchester, 1887.

(See Illustration.)







PHŒBE.

SIR F. LEIGHTON, P.R.A.



## SIR PETER LELY

(AFTER).

# 69. Ibalf-length of a Beggar-girl with a Monkey in ber Arms.

Canvas,  $30 \times 24$  inches.

(This copy was probably made by Luke Clennell, who was born in 1781.)

## A. A. LESREL.

(ADOLPHE A. LESREL; a pupil of Gérôme, was born at Genets, La Manche, in 1839.)

#### 70. The Sign Painter.

Signed.

Panel,  $18 \times 14^{\frac{3}{4}}$  inches.

#### JOHN LINNELL.

JOHN LINNELL, the son of a picture-dealer and wood-carver, was born in London in 1792. He attended the Schools of the Royal Academy at Somerset House from 1805, and was also a fellow pupil with Mulready in John Varley's studio. His progress was so rapid, that in 1807 he contributed two pictures to the Royal Academy Exhibition. In his early career Linnell worked at engraving and miniature painting, as well as on a large panorama; he painted also a number of portraits of celebrated persons, but his reputation rests chiefly on his landscape pictures. He was a frequent exhibitor at the Royal Academy, but was never elected a Member of that Institution. He died at Redhill in 1882, in his 90th year. A large collection of his works was shown at the Winter Exhibition of the Royal Academy, 1883.

A Life of John Linnell by A. T. Story was published in 1892.

#### 71. A Grand View in Kent.—Stormy effect of Sky.

Canvas,  $39\frac{1}{2} \times 55$  inches.

From the Collection of John Knowles, Esq., 1865.

#### 72. A Storm in Barvest.

Signed and dated 1856.

Canvas,  $18 \times 23\frac{1}{2}$  inches.

73. Cattle crossing a ford.—A Donkey laden with sacks, and a Man and Child in the foreground.

Signed and dated 1856.

Canvas,  $18 \times 23\frac{1}{2}$  inches.

## T. V. LISTER.

74. A Coptic Monastery on the Mile.—A Souvenir of the Voyage of S.S. "Mirror," 1890.

Canvas,  $9\frac{1}{4} \times 13\frac{1}{2}$  inches.

## J. McWHIRTER, R.A.

JOHN MCWHIRTER was born at Inglis Green, near Edinburgh, in 1839. He became a pupil of the Art School of the Board of Manufacturers in Edinburgh, and in 1864 was elected an Associate of the Royal Scottish Academy; fifteen years later he received the same honour from the Royal Academy, London, and became full Member in 1893. Since 1869 McWhirter has resided in London. He has visited Belgium, Norway, Italy, the Tyrol, and California.

75. A bigbland Storm.—"Loud roars the wild inconstant blast."

Signed.

Canvas,  $73 \times 47\frac{1}{2}$  inches.

Exhibited at the Royal Academy, 1893.

(See Illustration, page 124.)

### H. S. MARKS, R.A.

HENRY STACY MARKS was born in London in 1829. He became a student at the Schools of the Royal Academy in 1851, and two years later went to Paris, where he studied painting under Picot. In the same year (1853) his picture "Dogberry examining Conrad and Borachio" was exhibited at the Royal Academy, of which institution he was elected an Associate in 1871, receiving the full honours of Membership in 1878. Being also a painter in water-colour, he was made an Associate of the Society of Painters in Water Colour in the same year in which he received similar honours from the Royal Academy: he was elected a Member in 1884, and since 1892 has held the post of Deputy President.

In his earlier years he executed many illustrations for books, and also himself drew on the wood; in addition he made designs for stained-glass windows. Amongst his best known works we may mention "St. Francis Preaching to the Birds," "The Bookworm," "The Ornithologist," "Waiting for the Procession," "Three Jolly Post-Boys," and "The Apothecary."

76. Three White Cockatoos: Evening.—"It is well to be off with the old love before you are on with the new."

Exhibited at the Royal Academy, 1893.

## SIR J. E. MILLAIS, R.A.

JOHN EVERETT MILLAIS, born at Southampton in 1829, was a pupil in Mr. Sass's Academy, and when only nine years old won the silver medal of the Society of Arts by a drawing from the antique. In 1840 he became a student in the Royal Academy Schools; three years later he won the silver medal, and in 1847 was awarded the gold medal. In the previous year his first picture was exhibited at the Royal Academy. In the year 1848, an Association, consisting of seven members, afterwards called the Pre-Raphaelite Brotherhood, was formed. Six of these were artists, namely -Millais, D. G. Rossetti, Holman Hunt, T. Woolner, J. Collinson, and F. G. Stephens; the seventh, W. M. Rossetti, was the Editor of "The Germ," the short-lived periodical which set forth the views of the Brotherhood, the first number of which was published in January, 1850. Ford Madox Brown is often spoken of as a Pre-Raphaelite, but strictly speaking he was not so. The principal tenet of this Brotherhood was that nothing was to be generalized in Art which could and should be expressed in detail. Millais was elected an Associate of the Royal Academy in 1853, and a full Academician in 1863. In 1885 he was created a Baronet. In 1878 he received in Paris a medal of honour, and in the same year was made an Officer of the Legion of Honour, and a Member of the Institute of France. He is also a Knight of the German Order "Pour le Méritc," Member of the Academies of Edinburgh, Dublin, and most of the continental Academies, and an Honorary D.C.L. of Oxford.

A Biography of Sir John Millais, written by W. Armstrong, was published in 1885.

#### 77. The Evil One sowing Tares.

"Another parable put He forth unto them, saying, The Kingdom of Heaven is likened unto a man which sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat, and went his way."—St. Matthew, xiii. 24, 25.

Satan, represented as an aged evil-minded figure in a dark gaberdine, with wild locks flying about his face, appears in a field, and, with grotesque energy and delight in evil, is busily sowing the evil seed. The gloom of the night-clouds is made more dreadful by the large irregular crescent-shaped gap

## SIR J. E. MILLAIS, R.A.

which divides their bulk behind the head and shoulders of the Evil One.

Canvas,  $43 \times 33$  inches.

Exhibited at the Royal Academy, 1865; at the Grosvenor Gallery (Special Exhibition of Millais's Works), 1886; the Centennial International Exhibition, Melbourne, 1889; and at the Corporation Art Gallery, Guildhall, 1892.

## 78. The Proscribed Royalist, 1651.

"This example represents an incident which might have occurred very frequently during the struggle preceding the establishment of the Commonwealth in England. A Cavalier hiding in a tree from his pursuers is visited by his fiancée, the daughter of a neighbouring family, who, bringing food for her lover, has entered the sunlit wood, and now looking anxiously about and listening in alarm for a coming step, yields one hand to his caresses, and with the other hand searches her pocket for the provisions. The trunk of the tree of refuge, an ancient oak silvered and whitened by age and the lichens, lies full in the sunlight, and shows like a gigantic specimen of silver ore. The Cavalier, with features besmirched and hair dishevelled, attests what had been his hiding place. Between the broken and leafy underwood, in the freshest green of nature, the eye passes from tree to tree, till it is lost in the labyrinth of boughs. The model for the Cavalier was Mr. Arthur Hughes, Artist of 'April Love,' a sort of half-brother of the Pre-Raphaelite Brotherhood; the lady was painted from Miss Ryan, a professional model, who sat for the lady in 'A Huguenot.' The background was executed in the summer of 1852, in a small wood near Hayes Common, Kent."-Extract from the "GROSVENOR GALLERY CATA-LOGUE," 1886.

Signed and dated 1853.

Canvas,  $40\frac{1}{2} \times 29$  inches.

From the Collection of T. E. Plint, Esq., 1862.

Exhibited at the Royal Academy, 1853, and at the Grosvenor Gallery (Special Exhibition of Millais's Pictures), 1886.

Engraved by W. H. SIMMONS.

(See Illustration.)



THE PROSCRIBED ROYALIST.

SIR. J. E. MILLAIS, R.A.

			-

## SIR J. E. MILLAIS, R.A.

79. Leisure Mours.—The Daughters of Sir John Pender.

Signed and dated 1864.

Canvas,  $33\frac{1}{2} \times 45$  inches.

Exhibited at the Royal Academy, 1864, and at the Grosvenor Gallery (Special Exhibition of Millais's Pictures), 1886.

## HENRI, COMTE DE MONTPEZAT.

(Born in Paris. A pupil of Dubuloz. Received a Medal of the Third Class at the Salon of 1845.)

**80.** A Lady on Borseback.—In a red jacket and white silk skirt, a hat with a long feather. In oval frame.

Canvas, 22 × 18 inches.

81. A Lady on a Prancing Black Borse.—Oval frame.

Canvas, 22 × 18 inches.

#### GEORGE MORLAND.

GEORGE MORLAND, whose father and grandfather were both artists, was born in London in 1763, and at an early age showed a taste for Art. During several years he assisted his father in the studio, where he was kept very strictly, which may in part account for the dissipated life he led in after years. He first exhibited a picture at the Royal Academy in 1779. In 1785 he made the acquaintance of William Ward the engraver, whose sister Anne he married. He painted a very large number of pictures, which obtained a ready sale, but owing to his extravagant habits he was continually in debt, and constantly changed his place of residence in order to elude his creditors. His death occurred at a spunging house in Clerkenwell in 1804. His pictures, which were produced with facility, show extraordinary qualities of technique, and were extremely popular, and over two hundred of them have been engraved.

Several Biographies were issued shortly after his death; a more recent Memoir by W. Collins was published in 1865, in three volumes.

**82.** Landing fish.—A coast scene, with a group of two Fishermen and two Fisherwomen near a building, and a Man bringing fish from a boat; a dog and fish in the foreground.

From the Collection of Haskett Smith, Esq., 1864.

Canvas, 25 × 36 inches.

83. Three Sheep in a Barn.

Canvas,  $7\frac{1}{4} \times 9\frac{1}{2}$  inches.

84. Two Donkeys in an Old Stable.

Canvas,  $7\frac{1}{4} \times 9\frac{1}{2}$  inches.

85. Ibalf=length Portrait of a Man.—The head turned three-quarters to the right. Oval.

Canvas, 19 ×  $16\frac{1}{2}$  inches.

#### OIL PAINTINGS.

## W. J. MÜLLER.

WILLIAM JAMES MÜLLER, whose father was Curator of the Museum at Bristol, was born in that city in 1812. He was intended for an engineer, but showing an early taste for Art, he received some instruction from J. B. Pyne, who was also a native of Bristol. A picture by Müller was first exhibited at the Royal Academy in 1833, and in the same year he started on a tour through Germany, Switzerland, and Italy, returning to Bristol during 1834. He visited Greece and Egypt in 1838, and after his return settled in London. He next, at his own expense, joined the Government Expedition to Lycia in 1843, and on his return painted several pictures from the sketches made there, which were exhibited at the Royal Academy during the last three years of his life. In 1845 Müller left London for Bristol on account of his health, and though he continued to paint occasionally, he gradually succumbed to his disease, and died there on September 8th, 1845. Besides exhibiting at the Royal Academy, where he complained, and with justice, that his pictures were generally very badly hung, he sent paintings to the British Institution and the Suffolk Street Gallery.

A Memoir of his Life, written by N. N. Solly, was published in 1875.

#### 86. An Encampment in the Desert.

 $31 \times 83$  inches.

(See Illustration, page 50.)

#### 87. Thebes.

Signed and dated 1841.

Canvas, 10  $\times$  15<sup>1</sup> inches.

#### W. MULREADY, R.A.

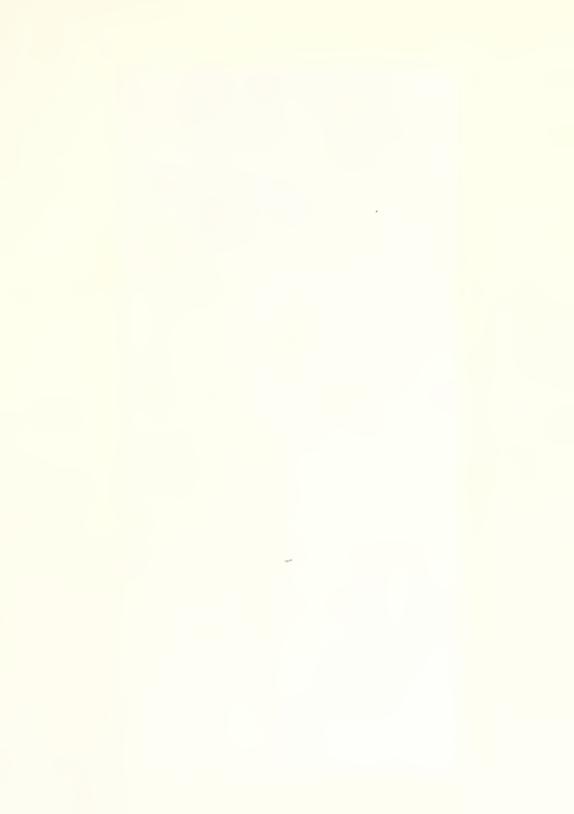
WILLIAM MULREADY was born at Ennis, county Clare, in 1786. His father, a leather-breeches maker, soon afterwards came to London, where young Mulready was placed under the care of a Romish priest, and displaying much aptitude for drawing, was at the age of fifteen admitted to the Schools of the Royal Academy. Early in his career he illustrated a series of twelve little books for children, such as "The Butterfly's Ball," and "The Peacock at Home," which are now scarce and valuable. In 1804, when only eighteen years old, he exhibited three pictures at the Royal Academy. His "Idle Boys" secured his election as an Associate of the Royal Academy in 1815, and at the beginning of the following year, before the Academy Exhibition opened, he obtained the full honours of a Member. Thus his name never appeared in the catalogue as an Associate; such a rapid rise had never before nor has since occurred in the Academy. "The Fight Interrupted," which is generally considered the finest work of his earlier manner, was exhibited in this year, and fully justified the Academy's choice. He produced between 1820 and 1836 some of his most humorous pictures. chiefly of boy-life and village incidents; "The Wolf and Lamb," exhibited at the Royal Academy in the former year, was purchased by His Majesty George IV. It was not however until after 1838, when Mulready was more than fifty years of age, that he produced those works of fine colour and consummate refinement and variety of execution which were hung year by year in the place of honour at the Academy, and were so much admired. Mulready died suddenly of heart disease in 1863, and was buried in Kensal Green Cemetery.

In 1848 a fine collection of his pictures and drawings was shown at the Society of Arts (intended as the first of a series of the Works of our eminent Living Artists), and the year after his death there was a loan collection of his pictures at South Kensington Museum. The nation is rich in Mulready's works by the bequests of Sheepshanks to the South Kensington Museum, and Vernon to the National Gallery.

A Memoir of this Artist has been written by F. G. Stephens, and another by J. Dafforne.

**88.** Landscape.—On the left is a Cottage, in front of which is a broad river; on the bank are two Boys fishing.

Panel,  $12\frac{1}{2} \times 9$  inches.







AN ENCAMPMENT IN THE DESERT.

W. J. MÜLLER.

### PATRICK NASMYTH.

PETER NASMYTH, commonly called by himself and others, Patrick, was born at Edinburgh in 1787, where his father Alexander was also an artist. An accident to his right hand early in life compelled young Patrick to use his left when painting, and owing to an illness he became deaf. Having shown a love of nature at an early age, he came to London at the age of twenty, and painted landscapes which speedily became popular. In 1809 he exhibited his first picture at the Royal Academy, and in 1824, on the foundation of the Society of British Artists, he became one of the original Members. He died at Lambeth in 1831, during a thunderstorm, which at his own desire he had been lifted in his bed to contemplate.

89. Landscape.—A Woman in a red cloak on a road, by the side of which runs a stream.

Signed and dated 1828.

Canvas,  $34\frac{1}{4} \times 25$  inches.

**90.** Mountainous Landscape.—A pool of water in the foreground, on the further side of which is a Man leading a white horse.

Canvas,  $18\frac{1}{2} \times 24\frac{1}{2}$  inches.

### CASPAR NETSCHER.

CASPAR NETSCHER was born at Heidelberg in 1639, but when only two years old was taken to Holland, where he spent almost the whole of his life. He was a pupil of Koster and Gerard Terburg, and painted *genre* subjects in the style of the latter artist, as well as portraits. He died at the Hague in 1684. Three of his pictures are in the National Gallery.

91. Portrait of William, Prince of Orange.—
Afterwards William III., King of England. In a
full-bottom wig. Three-quarter length.

Canvas,  $21\frac{1}{2} \times 19$  inches.

92. Portrait of Mary, Princess of Orange.—
Daughter of James II., and afterwards Queen of England. She is offering sugar to a white Cockatoo. Three-quarter length.

Canvas,  $21\frac{1}{2} \times 19$  inches.

# G. S. NEWTON, R.A.

GILBERT STUART NEWTON, the son of a British officer, was born at Halifax, Nova Scotia, in 1795. He came to England in 1817, and entered as a student of the Schools of the Royal Academy. He was elected an Associate in 1828, and, four years later, he became a full Member. In 1833 his mind became deranged, and he died in a private asylum in Chelsea in 1835. He is chiefly known by subject pictures, many of which have been engraved; he also painted some portraits.

### 93. Porceaugnac and the Doctors.

M. de Porceaugnac. Parbleu! Je ne suis pas malade.

Médecin. Mauvais signe lorsqu'un malade ne sent pas son mal.

Molière, "Monsieur de Porceaugnac," Act 1, Scene XI.

Signed and dated 1824.

Canvas,  $25\frac{1}{2} \times 31\frac{3}{4}$  inches.

From the Collection of R. Tunno, Esq., 1863.

Exhibited at the Royal Academy, 1824.

(See Illustration, page 102.)

# J. OPIE, R.A.

JOHN OPIE, born in the village of St. Agnes, about seven miles from Truro, in 1761, was the son of a master carpenter, who was anxious to bring him up to his own business. Young Opie's fondness for Art however prevailed, and he received some instruction in portrait painting. Dr. Wolcott ("Peter Pindar") at that time lived at Truro, and through his assistance and patronage Opie in 1780 came to London, where he soon obtained success as a portrait painter and delineator of rustic and domestic subjects. He also designed several pictures for Boydell's "Shakespeare," and other important publications which were at that time being issued. Opie was elected an Associate of the Royal Academy in 1786, and a full Member the following year. In 1806 he was appointed Professor of Painting at the Royal Academy Schools, and in that capacity read four lectures at Somerset House. He died however in the following year, and his remains were interred in St. Paul's Cathedral.

A Biographical sketch and catalogue of Opie's works was written by J. Jope Rogers.

94. Dortrait of Charles Dibdin.—The Writer of nautical songs, Dramatist, and Actor. Born in 1745, died in 1814. Full face, with a pen in his hand.

Canvas, 30 × 24 inches.

Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888.

94. Bust Portrait of a Gentleman. — With face slightly turned to the left.

# EUGÈNE PAVY.

# 95. In Orange Seller, Cairo.

Signed and dated 1888.

Panel,  $7 \times 4\frac{1}{2}$  inches.

### P. E. L. PERBOYRE.

(Born at Horbourg, near Colmar (Alsace). A pupil of Bonnat.)

# 96. A Regiment of French Cuirassiers Cantering along a Road.

Signed.

Panel,  $12\frac{1}{4} \times 15\frac{1}{2}$  inches.

# J. PETTIE, R.A.

JOHN PETTIE was born in Edinburgh in 1839, and received his Art education at the Trustees' Academy, and the Life School of his native city. His first exhibited picture was shown at the Scottish Royal Academy in 1859, and in the following year there appeared at the Royal Academy, London, one of his most successful works, "The Armourers," succeeded by the still more popular "What d'ye lack, Madam?" in 1861. He was elected an Associate of the Royal Academy in 1866, and a full Academician in 1873. Pettie died in 1893. Thirty-three of the artist's pictures were included in the Winter Exhibition of the Royal Academy in 1894.

#### 97. The Commencement of the Quarrel.

Canvas,  $30^{\frac{3}{4}} \times 46$  inches.

### JOHN PHILLIP, R.A.

JOHN PHILLIP, the son of an old soldier, was born at Aberdeen in 1817. He was apprenticed to a house-painter early in life, even at that time showing a talent for Art by making portraits of his friends and relations and copying sign-boards. He is said to have received some instructions from a local portrait-painter, and in 1834 he managed to make his way to London. After a while, through the generosity of Lord Panmure, he was placed as a pupil with T. M. Joy. In 1837 he entered the Schools of the Royal Academy, exhibited a portrait there the following year, and in 1840 his first subjectpicture. For several years after this he lived in Aberdeen and did not exhibit at the Royal Academy; but in 1850 he contributed "Baptism in Scotland," giving distinct promise of his future excellence. In 1851, on account of his health, he visited Spain, and lived for a time at Seville. Filled with admiration for the works of the Spanish painters (especially Velasquez), and also for the country and the costumes of the peasantry, both his Art and his subjects were henceforth chiefly Spanish. In 1857 he was elected an Associate of the Royal Academy, and two years later a full Academician. It was in 1864 that he exhibited "La Gloria-a Spanish Wake"—one of his greatest works. Having visited Rome in 1866 he painted there his two pictures of "The Lottery." Ill health however brought him back to London, and early in the year 1867 he was struck with paralysis and lingered only for a few days. He was buried in Kensal Green Cemetery. At the International Exhibition of 1873 a large selection of his works was exhibited. Several of his pictures have been engraved.

### 98. La Gloría.—A Spanish Wake.

Signed and dated 1864.

Canvas,  $56\frac{1}{2} \times 85\frac{1}{2}$  inches.

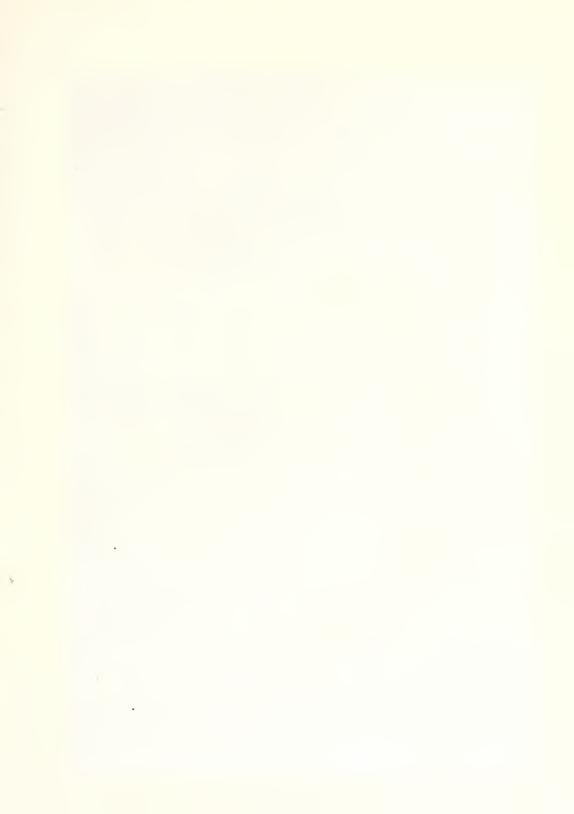
(Commenced in Seville in 1860.)

In a letter sent to Sir John Pender, asking that "La Gloria" might be lent for the Paris International Exhibition of 1867, John Phillip wrote—that in his estimation this was the picture on which his reputation in the future would rest.

Exhibited at the Royal Academy, 1864; at the Liverpool Exhibition, 1865; at the Royal Scottish Academy, 1866; at the International Exhibition, Paris, 1867; at the International Exhibition, London, 1873; and at the Royal Jubilee Exhibition, Manchester, 1887.

Engraved by T. Oldham Barlow, R.A.

(See Illustration.)



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LA GLORIA-A SPANISH WAKE.

JOHN FHILLIP, R.A.



# JOHN PHILLIP, R.A.

# 99. Baptism in Scotland.

Signed and dated 1850.

Canvas,  $40\frac{1}{2} \times 61$  inches.

Exhibited at the Royal Academy, 1850; at the International Exhibition, Paris, 1867; and at the Royal Jubilee Exhibition, Manchester, 1887.

From the Collection of James Eden, Esq., for whom the picture was painted.

(See Illustration, page 110.)

### 100. The Gipsy's Toilet.

Signed and dated 1861.

Canvas, 32 × 41 inches.

From the Collection of John Knowles, Esq., 1865.

(See Illustration, page 130.)

# 101. Portrait of Sir John Pender, G.C.M.G., M.P.—Bust only; full face.

Canvas,  $23\frac{1}{2} \times 20$  inches.

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### A. E. PLASSAN.

(ANTOINE EMILE PLASSAN, born at Bordeaux in 1817. Awarded several medals at the Paris Salon, and one at the Philadelphia Exhibition, 1876. Received the Cross of the Legion of Honour in 1859, and has been made a Chevalier of that Order.)

#### 102. Maternal Affection.

Signed.

Panel,  $5\frac{1}{4} \times 3\frac{1}{2}$  inches.

# P. F. POOLE, R.A.

Paul Falconer Poole, born at Bristol in 1810, was almost entirely self-taught in Art. Having settled in London, he exhibited at the Royal Academy for the first time in 1830. He became an Associate in 1846, and was elected a full Academician in 1861. At the Westminster Hall competition of 1847 he won a prize of £300; he was also awarded a medal at the Paris Universal Exhibition of 1855. He died at Hampstead in 1879. A collection of twenty-seven of his pictures was exhibited at the Winter Exhibition, Burlington House, in 1884.

# 103. At the Spring.—A Girl with a pitcher.

Signed and dated 1840.

Canvas,  $23\frac{1}{2} \times 19\frac{1}{2}$  inches.

### SIR H. RAEBURN, R.A.

HENRY RAEBURN, the son of a manufacturer, was born at Stockbridge in the outskirts of Edinburgh, in 1756. His father dying when he was only six years old, the lad was placed at Heriot's Hospital School, where he received a good education. At the age of fifteen he was apprenticed to a goldsmith, but showing a love for Art, in which he was encouraged by his master, he was tempted to try miniature painting, and a little later he aspired to portraits in oil. He married in 1778, and removed to London; then at the suggestion of Sir Joshua Reynolds he visited Italy, where he studied for two years. On his return he again settled in Edinburgh, and rapidly achieved success. In 1812 he was elected President of the Society of Artists in Scotland; Associate of the Royal Academy, London, in 1812, and an Academician two years later; having first contributed to the Exhibition there in 1798. On the visit of George IV. to Edinburgh in 1822, Raeburn was knighted, and in the following year was appointed His Majesty's Limner in Scotland. He did not however long enjoy this honour, as he died in that year at a house which he had built in the suburbs of Edinburgh. In 1876 a collection of 325 portraits by him was brought together in the galleries of the Royal Scottish Academy, and in the following year several of the best were shown at the Winter Exhibition of the Royal Academy, London.

A Life of Sir Henry Raeburn has been written by his great grandson, William Raeburn Andrew.

# 104. Portrait of the Rev. A. Thompson.—Halflength, three-quarter face to the front.

Canvas,  $29\frac{1}{4} \times 24\frac{1}{2}$  inches.

Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888.

# SIR JOSHUA REYNOLDS, P.R.A.

JOSHUA REYNOLDS was born at Plympton in 1723. His father, Samuel Reynolds, was the master of the Plympton Grammar School, and intended his son for the medical profession; but showing an early taste for Art at the age of eighteen, young Reynolds was sent to London and apprenticed to the portrait painter Hudson, with whom, however, he remained only two years. He then returned to Plymouth, and obtained a fair amount of success in painting portraits in the neighbourhood. In 1744 he again went to London, but the death of his father, at the end of 1746, recalled him to Plymouth, where he resided for three years. Through the kindness of Captain (afterwards Lord) Keppel, the Commander of the Mediterranean Squadron, Reynolds visited Italy in 1749, in the "Centurion." After stopping at Minorca for some time he went to Rome, where he remained two years: subsequently visiting Venice, Florence, and other cities. In 1752 he settled down once more in London, and became rapidly popular as a portrait painter. The Society of Artists opened its first exhibition of pictures in 1760, and Reynolds became a regular contributor; in 1768 the Royal Academy was founded, and he was unanimously elected first President, and in the following year received the honour of Knighthood. In the next fifteen years he contributed no less than 147 works to the Royal Academy Exhibitions. In 1761 he bought a house on the west side of Leicester Square, and here his most celebrated portraits were painted. He was intimate with all the most eminent literary men of the day, including Edmund Burke, Garrick, and Goldsmith, and was a friend of Dr. Johnson to the end of the great lexicographer's life. Sir Joshua was himself distinguished for literary abilities: his "Discourses on Painting," which formed yearly Addresses to the Students of the Royal Academy, being his best work.

Reynolds's last exhibited picture was sent to the Royal Academy in 1790. He had previously had a slight attack of paralysis, and now suffered a more severe one, which was followed up by the loss of the sight of one eye, necessitating his complete abandonment of work; he was, however, surrounded by friends, and was able to enjoy their society till the latter part of the year 1791, when some painful symptoms recurring, he sank into despondency, and, after suffering about three months from an enlarged liver, he died on February 23, 1792. His body lay in state at the Royal Academy, and was buried with many honours in St. Paul's Cathedral.

The National Gallery possesses at the present time (1893) twenty-three of his pictures. In 1813 a large Collection of his works was formed at the British Institution; the National Portrait Exhibition of 1867 contained 155 of his works, and in 1884 there was an Exhibition of his paintings at the Grosvenor Gallery.







PORTRAIT OF PRINCESS SUBILSKI.

SIR JOSHU. REYNOLDS P.R.A.



# SIR JOSHUA REYNOLDS, P.R.A.

### 105. Portrait of Princess Sobieski.

From the Collection of Lord Cranstoun.

Panel,  $29 \times 24$  inches.

Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888.

(See Illustration.)

106. Portrait of the Bon. Mrs. Damer.—In a crimson robe, lined with ermine, low-necked dress. Half-length.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

This lady was Anne (daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford), who married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey. She was an amateur artist and sculptor of considerable talent, and seems to have been a personal friend of Sir Joshua Reynolds. Her name is mentioned several times in Leslie and Taylor's "Life and Times of Sir Joshua Reynolds:" once as appearing amongst other ladies of fashion at a famous masquerade, in 1772, at the "Pantheon," in male domino; and on another occasion as being captured, with other passengers, whilst crossing the Channel in the Dover and Ostend packet, by a French frigate, in 1779. She was also a friend of Sir Horace Walpole, and is frequently named in his letters.

Exhibited at the Royal Academy, 1773.

#### OIL PAINTINGS.

# SIR JOSHUA REYNOLDS, P.R.A.

### 107. Portrait of the Artist.

Canvas,  $29\frac{1}{2} \times 23\frac{1}{2}$  inches.

From the Collection of Samuel Cousins, R.A.

# 108. [Dortrait of Edmund Burke. — Three-quarter face to the front. Half-length.

Canvas,  $28\frac{1}{2} \times 24$  inches.

# BRITON RIVIERE, R.A.

BRITON RIVIERE, son and grandson of an artist of French descent, whose ancestors had settled in England some two centuries ago, was born in London in 1840. When only eight years old he was taken to Cheltenham, where he subsequently received instruction at the College, and afterwards at the University, Oxford. Before he was twelve years old he exhibited two pictures at the British Institution, and in 1857, when he was only seventeen, two of his works were accepted by the Royal Academy. Shortly after this date he was greatly influenced by the members of the "Pre-Raphaelite Brotherhood," but after some six years he abandoned their style of painting. It was not however till 1865 that he finally devoted his talents to the animal subjects for which he is justly famous. He was elected an Associate of the Royal Academy in 1878, and a full Member in 1881; he is also an Honorary D.C.L. of Oxford.

A Memoir of the artist by W. Armstrong was published in 1891.

### 109. 311 Charge.—A Collie Dog on a rough stone wall.

Signed and dated 1888.

Canvas, 11 × 83 inches.

### DAVID ROBERTS, R.A.

DAVID ROBERTS was born at Stockbridge, near Edinburgh, in 1796. His father, who was a shoemaker, placed his son with a house-painter; at the end of seven years' apprenticeship he turned his attention to scene-painting. After being employed with a travelling company at Carlisle, and then at the theatres of Glasgow and Edinburgh; he came to London in 1822, when he was engaged as scene-painter at Drury Lane Theatre, and afterwards at the rival house, Covent Garden. In 1824 Roberts became a Member of the Society of British Artists. About this time he first visited the continent, wandering chiefly in Normandy, where he chose as subjects the picturesque Cathedrals and Gothic remains to be found there. In 1826 he sent his first picture to the Royal Academy, but for several years did not again exhibit: in 1838 he was elected an Associate of the Royal Academy, and a full Member three years later. He visited most of the countries of Europe in search of subjects, as well as Syria and Egypt. He was appointed one of the Commissioners of the Great Exhibition of 1851, and was made a Member of numerous foreign Art Institutions. He died suddenly in November, 1864. Several large and important publications were illustrated by him, chiefly in lithography, including "Sketches in the Holy Land, Syria, and Egypt," and "Picturesque Sketches in Spain."

A Life of the Artist, written by J. Ballantine, was published in 1866.

### 110. The Interior of St. Jacques, Antwerp.

Painted in that church, September, 1849.

Canvas,  $45 \times 36$  inches.

### DAVID ROBERTS, R.A.

# 111. The Chapel in the Church of Dirmude, West Flanders.

Signed and dated 1864. Canvas,  $35\frac{1}{2} \times 53\frac{1}{2}$  inches.

Exhibited at the Royal Academy, 1864; and at the Royal Jubilee Exhibition, Manchester, 1887.

Painted for Sir John Pender.

(See Illustration, page 140.)

### 112. The Houses of Parliament, Westminster.

Canvas,  $10\frac{3}{4} \times 23\frac{1}{2}$  inches.

# 113. A Chapel in the Church of St. Jacques, Dieppe.

Canvas, 30 × 24 inches.

From the Collection of Lord Northwick, 1859.

## SALVATOR ROSA.

(Born at Renella, near Naples, 1615; died at Rome, 1673.)

114. Mountainous Landscape.—A river is seen in the foreground to the right; several figures.

Canvas,  $39 \times 53$  inches.

### L. RUIPEREZ.

(LOUIS RUIPEREZ, born at Murcia, in Spain; a pupil of Meissonier. Obtained a "Mention Honorable" at the Salon of 1882.)

# 115. A Man Seated at a Table, smoking a long pipe.

Signed.

Panel,  $6\frac{1}{4} \times 4\frac{3}{4}$  inches.

# L. SAMPSON.

### 116. A Breton Fisher Girl.

Signed and dated 1893.

Canvas,  $24 \times 17\frac{1}{2}$  inches.

### ARY SCHEFFER.

ARY SCHEFFER, the son of a German painter, was born at Dordrecht in 1795. In 1810 he sent a portrait to the Amsterdam Exhibition, and is said to have exhibited a picture three years earlier, when only twelve years old. On the death of his father in 1811 his mother, Cornelia, who also was an artist, took her three sons to Paris, where Ary and his brother Hendrick were pupils of Pierre Guérin. In 1816 Ary gained the chief prize for painting at Antwerp, and soon became distinguished for his poetic pictures, many of them of a very pathetic character. Among the best known are, "Paolo and Francesca" (1822), "Beatrice" (1835), "Christ the Consoler," "Christ the Redeemer," "Faust and Gretchen," "St. Augustine and his mother St. Monica," and "Mignon," 1839. Introduced by Gérard, in 1826, Ary Scheffer was appointed Art-tutor to the children of Louis Philippe, whose fortunes he faithfully followed. His death occurred at Argenteuil, near Paris, in 1858. Scheffer, who was an officer of the Legion of Honour, commanded a battalion of the National Guard during the disturbances of June, 1848, and his services were recognised by the offer of the Cross of a Commander, which, however, he declined.

A Memoir by Mrs. Grote was published in 1860: there are also several foreign Biographies of the Artist.

117. [Daolo and francesca.—Dante and Virgil encountering in Hell the spirits of Francesca da Rimini and Paolo Malatesta.

"'O wearied spirits! come and hold discourse With us, if by none else restrained.' As doves By fond desire invited, on wide wings And firm, to their sweet nest returning home Cleave the air, wafted by their will along, Thus issued, from that troop where Dido ranks, They, through the ill air speeding."

DANTE'S Inferno, Canto V.

Signed and dated 1854.

Canvas,  $44 \times 63$  inches.

From the Collection of the Earl of Ellesmere, 1870.

Exhibited at the Leeds Exhibition, 1867.

### H. SCHOUTEN.

(A modern artist, living at Brussels.)

#### 118. Cocks and Ibens.

Signed.

Canvas,  $9\frac{3}{4} \times 15\frac{1}{4}$  inches.

# A. SCHREYER.

ADOLF SCHREYER was born at Frankfurt in 1828, and having been a pupil at the Städel Institute there, he afterwards studied Art at Stuttgart, Munich, and Dusseldorf. He travelled extensively through Hungary, Wallachia, Southern Russia, visiting also Syria, Egypt, and Algiers, and afterwards settled in Paris. He is perhaps best known by his snow scenes, with sleighs with galloping horses, or mounted soldiers. He obtained many medals, became a Member of the Antwerp and Rotterdam Academies, received the Order of Leopold, 1866, and was appointed Court Painter to the Grand Duke of Mecklenburg in 1862.

### 119. Mounted Cossack in a Snowstorm.

Signed.

Panel,  $6\frac{1}{2} \times 4\frac{3}{4}$  inches.

# CLARKSON STANFIELD, R.A.

WILLIAM STANFIELD, the son of an Irish author, was born at Sunderland in 1793, and began life as a sailor: he showed an early taste for Art, sketching ships and marine views, and painting scenery for a play performed on board ship by the crew. During one of his voyages he became acquainted with Thomas Clarkson, the Abolitionist, and a warm friendship sprang up between them, in token of which Stanfield adopted the name of Clarkson as his own. Having been temporarily disabled by a fall in 1816, he obtained his discharge two years later. He made a fresh start as a scene-painter, and after having obtained employment at several minor theatres, was engaged at Drury Lane. During this time he executed a number of small sea-pieces, and became known in London as a promising marine painter. In 1824 he was elected a Member of the Society of British Artists: in 1827 he sent his first picture to the Royal Academy, and met with immediate success. He abandoned scene-painting, and started on a continental tour. Elected an Associate of the Royal Academy in 1832, he, three years later, became a full Member. His death occurred at Hampstead in 1867; he was buried in S. Mary's Roman Catholic Cemetery at Kensal Green. A large collection of his works was exhibited at the Winter Exhibition, Burlington House, in 1870. A vast number of Stanfield's drawings were engraved for various publications.

### 120. The Mew-stone, Plymouth Sound.

Signed.

Canvas,  $27\frac{1}{2} \times 42\frac{1}{2}$  inches.

Exhibited at the Winter Exhibition of the Royal Academy, 1870.

(See Illustration.)

### 121. The Ulreck: Coast of Antrim.

Signed and dated June 11, 1859.

Canvas, 18 × 29 inches.

### 122. The Derelict: Goodwin Sands.

Signed and dated June, 1859.

Canvas,  $18\frac{1}{2} \times 29\frac{1}{2}$  inches.







THE MEW-STONE, PLYMOUTH SOUND.

CLARKSON STANFIELD, R.A.



### J. STARK.

JAMES STARK, the son of a Scotch dyer who had settled in Norwich, was born in 1794. He studied Art under Crome for three years from 1811, exhibiting in that year five landscapes with the Norwich Society, of which he was elected a Member. In 1817 he came to London, and entered the Schools of the Royal Academy; in the following year he obtained a Premium of £50 from the British Institution; but after a short time a painful affliction compelled him to return to Norwich, and he was obliged to abandon work for some time. Gradually recovering, however, he married in 1821, and exhibited again with the Norwich Society of Artists and also at the Royal Academy. He remained in Norfolk for twelve years, and during that time began the publication of a work, "Scenery of the Rivers Yare, Waveney, and Bure." About 1830 he returned to London, and thence went to Windsor in 1839, where he remained for ten years; at the end of that time he returned to London, where he died in 1859.

He exhibited at the Suffolk Street Gallery and also at the Royal Academy, but sent his pictures most frequently to the British Institution, then established in Pall Mall. When he first came to London he also contributed to the Exhibitions of the Water Colour Society. A collection of his works was shown at Norwich in 1887.

123. Landscape.—A Gleaner and a Child under some trees.

Panel, 9 × 7 inches.

124. A Woody Landscape.—Gipsies lighting a fire; in the foreground is a young Donkey lying down.

Canvas,  $21\frac{1}{4} \times 17\frac{1}{2}$  inches.

125. Il Landscape.—In the foreground to the right three Men are rabbiting, they have a terrier and a ferret with them; in the middle distance to the left is a Man on horseback in a shallow stream; a windmill is seen on high ground to the right.

Canvas,  $17 \times 23\frac{1}{2}$  inches.

### W. R. SYMONDS.

WILLIAM ROBERT SYMONDS, born at Yoxford, Suffolk; entered the Schools of the Royal Academy, and afterwards studied in Antwerp. For some time resident at Ipswich as a portrait painter, he settled in London in 1881.

126. Portrait of Sir John Pender, G.C.M.G., M.P.—Half-length, head turned to the left.

Signed and dated 1883.

Canvas,  $32\frac{1}{2} \times 27$  inches.

127. Portrait of Master b. des Voeur.—Grandson of Sir John Pender. Whole length, seated in an arm-chair.

Signed and dated 1880.

Canvas,  $47\frac{1}{2} \times 37\frac{1}{2}$  inches.

128. Portrait of the Most Proble the Marquis of Tweeddale.—Half-length, side face.

Signed and dated 1891.

Canvas,  $24\frac{1}{2} \times 20$  inches.

Exhibited at the Society of Portrait Painters, 1891.

129. Portrait of Sir James Anderson.—Half-length.

Signed and dated 1892.

Canvas,  $24\frac{1}{2} \times 20$  inches.

# HENRY STONE.

(Usually called "Old Stone." Died in London, 1653.)

130. [Dortrait of Charles I.—Three-quarter face to the front, half-length.

Canvas,  $29\frac{3}{4} \times 25$  inches.

# TITIAN.

(Born at Cadore, 1477. Died at Venice, 1576.)

131. Thead of a Lady.—Pearl necklace and ear-rings, and with pearls in her hair.

Canvas, 181 × 143 inches.

# MAX TODT.

132. Flirtation.

Signed.

Panel,  $9 \times 11\frac{1}{2}$  inches.

#### C. TROYON.

CONSTANT TROYON was born in 1810 at Sèvres, where his father was employed in the porcelain manufactory, and in his earlier years he worked there himself. But he aimed at a higher style of Art and became a pupil of Riocreux. Having devoted himself to landscape painting, he became acquainted with Jules Dupré, Théodore Rousseau, Diaz, and other artists of what is known as the Barbizon School. Troyon henceforth became a "Romantique," and soon became one of the leaders of the movement. He first exhibited at the Salon in 1833, but did not introduce cattle (for the painting of which he is specially famous) till some years later. Troyon died at Paris in 1865.

He was elected a Member of the Amsterdam Academy in 1847; obtained the Legion of Honour in 1849, besides gaining many medals at the Salon; he also received the Cross of the Belgian Order of Leopold in 1861.

#### 133. The Heights of Surennes.

Signed and dated 1856.

Canvas, 34 × 51 inches.

From the Collections of M. Crabbe and M. Secrétan, Paris.

Exhibited at the Exposition des Cents Chefs d'Œuvre, Paris, 1883.

Engraved by P. GIRARDET.

(See Illustration, page 152.)

# J. M. W. TURNER, R.A.

JOSEPH MALLORD WILLIAM TURNER was born in 1775 in Maiden Lane, Covent Garden, where his father was a barber. Turner began his career as an infant prodigy in his father's shop. His earliest known drawing is one of Margate Church, made when he was nine years old. Later on he formed an acquaintanceship with Girtin, with whom he went sketching, and whose work he much admired. For a time he studied with Thomas Malton, the architect; he also received instruction in water-colour drawing from Dr. Monro, a well-known Art patron of those days-Ruskin terms him Turner's "true master"—and for a while he studied in Sir Joshua Reynolds's studio. Much of his early life was spent in copying or colouring prints for dealers, and making topographical drawings. In 1789 he became a student in the Schools of the Royal Academy, and the following year exhibited a "View of the Archbishop's Palace at Lambeth." He began to make a large number of drawings for the engravers, in illustration of various Annuals and Magazines, shortly after this date, exploring nearly all England and Wales in search of subjects, and this he continued to do till after his election as an Associate of the Royal Academy in 1799. Three years from this date he was made a full Member. About this time he travelled in Scotland and on the Continent, and in the succeeding years painted some of his finest productions. In 1807 he commenced the sepia drawings for his famous "Liber Studiorum" series, which partly with his own hand, and partly with the assistance of different engravers, he transferred to copper by a mixed process of etching and mezzotint. Some ten years later he began to make drawings for his series "The Southern Coast," and afterwards for Dr. Whitaker's "History of Richmondshire," "The Rivers of England," and "Rivers of France." In 1812 he built a house in Oueen Anne Street, and here, and at Twickenham, where he had a cottage, he lived to the end of his life. His art was early appreciated and he amassed a large fortune, his only pursuit and happiness in life being his art. After a life of almost unrivalled success, and an industry unsurpassed, Turner died, unmarried, and under an assumed name, in an obscure lodging at Chelsea, in December, 1851.

He was buried in the crypt of St. Paul's Cathedral, by the side of Sir Joshua Reynolds. The bulk of his large fortune he left to the nation. Besides a large number of drawings, he bequeathed no less than seventynine paintings to the National Gallery.

Several Biographies of Turner have been written, those by Burnet, Dafforne, Thornbury, Hamerton, and Monkhouse, being the best known; but beyond all others John Ruskin has contributed to the fame of this renowned artist. It was in 1843, when Turner was sixty-eight years old, that Ruskin published the first volume of "Modern Painters;" and this great writer may be said to have devoted a great part of his life to declare the genius of Turner to the world.

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# J. M. W. TURNER, R.A.

# 134. Mercury and Herse.

"Close by the sacred walls in wide Munichia's plain The God well pleased beheld the virgin train."

"As Lucifer excels the meanest star, Or as the full-orb'd Phœbe Lucifer, So much did Hersè all the rest outvie, And gave a grace to the solemnity."

OVID'S Metamorphoses.

Canvas, 75 x 63 inches.

Formerly in the Collection of Sir John E. Swinburne, Bart., and bought by Sir John Pender from Miss Swinburne.

Exhibited at the Royal Academy, 1811; and at the Winter Exhibition of the Royal Academy, 1872

Engraved by J. Cousen.

(See Illustration.)

135. Wheekers.—Coast of Northumberland, with a steamboat assisting a ship off shore.

Canvas,  $34\frac{1}{2} \times 47$  inches.

Obtained direct from the artist by Elhanan Bicknell, Esq., and sold with his Collection in 1863.

Exhibited at the Royal Academy, 1834; at the British Institution, 1836; and at the Royal Jubilee Exhibition, Manchester, 1887.

(See Illustration, page 92.)







MERCURY AND HERSE

J. M. W. TURNER, K.A.



# J. M. W. TURNER, R.A.

136. The State Procession bearing Giovanni Bellini's Pictures to the Church of the Redeemer, Venice.

Canvas,  $28 \times 44$  inches.

From the Collection of Richard Hemming, Esq., of Bentley Manor.

Exhibited at the Royal Academy, 1841.

Engraved by J. T. WILLMORE, A.R.A.

(See Illustration, page 164.)

137. Venice.—The Giudecca, La Donna della Salute, and San Giorgio.

From the Collection of Elhanan Bicknell, Esq., 1863.

Exhibited at the Royal Academy, 1841.

138. Fishing Boats in a Rough Sea.—Grey sky

Canvas,  $9 \times 13$  inches.

# PETER VAN DER WERFF.

(Born near Rotterdam, 1665. Died there in 1721.)

# 139. Portrait of Benry, first Duke of Portland. —Half-length. In oval frame.

Henry, the second Earl of Portland, was born about 1675. He was the son of Hans William Bentinck, the first Earl, who came to England with William, Prince of Orange, as page of honour; was created Marquess of Titchfield, and Duke of Portland in 1716. He was appointed Captain-General and Governor of Jamaica, and died in that island in 1726.

Canvas, 29  $\times$  24 $\frac{1}{2}$  inches.

# 140. Portrait of Elizabeth, Duchess of Portland.

-Half-length. In oval frame.

Lady Elizabeth Noel, eldest daughter and co-heir of Wriothesley, Earl of Gainsborough, married in 1704 Henry, second Earl, and afterwards first Duke, of Portland.

Canvas, 29  $\times$  24 $\frac{1}{2}$  inches.

# SIR ANTHONY VANDYCK, KNT.

(Born at Antwerp, 1599. Died in London, 1641.)

141. Charles I. in Armour.—Holding a baton in his right hand. Three-quarter length.

Canvas,  $48 \times 38\frac{1}{2}$  inches.

From the Collection of the Duke of St. Albans.

#### G. VINCENT.

GEORGE VINCENT was born at Norwich in 1796, and educated at the Grammar School there. He was the pupil of John Crome, and when only fifteen became a contributor to the Norwich Exhibitions. In 1814 his pictures first appeared at the Royal Academy, and down to 1823 he was an occasional exhibitor; he also contributed to the British Institution, to the Water Colour Society, when the Society's Exhibitions were open to others than Members, and to the Suffolk Street Gallery from 1824—when that institution was founded. One of his finest pictures, "A View of Greenwich Hospital," was exhibited at the International Exhibition in 1862. Having come to London in 1819, he married and settled in Kentish Town; his prospects seemed good, but he fell into reckless habits, and after 1830 his name no longer appears in the Exhibition catalogues. The date of his death is uncertain, but he is believed to have died in the following year, or shortly after that date.

142. Scotch Landscape.—A Highland Gillie herding cows.

Panel,  $19\frac{1}{2} \times 26$  inches.

143. H Woody Landscape.—A road on which is a Donkey with panniers followed by a Man and a Woman; to the right is some water.

Panel, 12 ×  $14\frac{1}{2}$  inches.

144. Landscape.—With a river, on which is a boat; a cottage is seen to the left. There are four figures.

Canvas,  $9 \times 13^{\frac{1}{2}}$  inches.

# E. M. WARD, R.A.

EDWARD MATTHEW WARD, a distinguished painter of historical subjects, was born in Pimlico in 1816. He obtained in 1830 the silver palette of the Society of Arts, and entered the Schools of the Royal Academy in 1834. In 1836 he visited Rome, and stayed there three years; afterwards he went to Munich, and worked for a time under Cornelius on fresco painting. He returned to England in 1839, and became a frequent contributor to the Exhibitions of the Royal Academy; a picture by him having already been seen there in 1834, the year of his becoming a student in the Schools. In 1853, having previously competed successfully, he received the commission to paint eight pictures in fresco for the corridor of the House of Commons. He was elected an Associate of the Royal Academy in 1846, and an Academician in 1855. Ward died at Windsor in January, 1879. Four of his pictures are in the National Gallery. His wife, a daughter of George Raphael Smith, is also well known as an artist.

A Biography of Mr. Ward, written by J. Dafforne, was published in 1879.

#### 145. The Might of Rizzio's Murder.

"The Queen was sitting on a sofa, Rizzio in a chair opposite to her, and Murray's sister, the Countess of Argyll, on one side. Arthur Erskine the Equerry, Lord Robert Stuart, and the Queen's French physician were in attendance, standing.

"Darnley placed himself on the sofa at his wife's side. She asked him if he supped. He muttered something, threw his arm round her waist, and kissed her. As she shrank from him, half surprised, the curtain was again lifted, and against the dark background, alone, his corselet glimmering through the folds of a crimson sash, a steel cap on his head, and his face pale, as if he had risen from the grave, stood the figure of Ruthven. Glaring for a moment on Darnley, and answering his kiss with the one word 'Judas,' Mary Stuart confronted the awful apparition, and demanded the meaning of the intrusion.

"Pointing to Rizzio, and with a voice sepulchral as his features, Ruthven answered, 'Let your man come forth; he has been here over long.' 'What has he done?' the Queen answered; 'he is here by my will.'"—Vide FROUDE'S HISTORY OF ENGLAND.

Signed.

Canvas, 48 × 63 inches.

Exhibited at the Royal Academy, 1865; and at the Royal Jubilee Exhibition, Manchester, 1887.

#### E. M. WARD, R.A.

# 146. Grinling Gibbons's first Introduction at Court.

"1st March.—I caused Mr. Gibbons to bring to Whitehall his excellent piece of carving, where, being come, I advertised his Majesty. . . No sooner was he entered and cast his eye on the work, but he was astonished at the curiosity of it. . . . He commanded it should be immediately carried to the Queen's side to show her. It was carried up into her bedchamber, where she was, and the King being called away, left us with the Queen, believing she would have bought it, it being a crucifix; but his Majesty was gone. A French peddling woman, one Madame de Boord, who used to bring petticoats, and fans, and baubles out of France to the ladies, began to find fault with several things in the work, which she understood no more than an ass or a monkey, so as in a kind of indignation I caused the person who brought it to carry it back to the chamber, finding the Queen so much governed by an ignorant Frenchwoman, and this incomparable artist had his labour only for his pains."—Evelyn's Diary.

Canvas,  $32\frac{3}{4} \times 39$  inches.

Exhibited at the Royal Academy, 1869; and at the Royal Jubilee Exhibition, Manchester, 1887.

# THOMAS WEBSTER, R.A.

THOMAS WEBSTER was born in Pimlico in 1800. His father, who was a member of the household of George III., intended him for the musical profession, and the boy was educated in St. George's Chapel, with a view to his becoming a chorister; he, however, soon displayed a preference for painting, and entered the Royal Academy as a student in 1820. In 1825 he obtained the first medal in the School of Painting. He was elected an Associate of the Royal Academy in 1840, and a full Member in 1846. He resigned his Membership in 1876, when he was placed in the list of Honorary Retired Academicians. Webster's favourite subjects were children and schoolboys, and for many years works by him of this character were exhibited at the Royal Academy, as well as at the British Institution and the Society of British Artists. He died at Cranbrook, Kent, in 1886.

# 147. Sunday Evening.

"Thrice happy is that humble cot,
Where love abides, though wealth is not;
Where the old patriarch, and the child,
The father strong, the mother mild,
Ere each the humble pallet press,
Dwell on the holy words that bless."

Signed and dated 1858.

Canvas,  $23\frac{1}{2} \times 36$  inches.

Exhibited at the Royal Academy, 1858; and at the Royal Jubilee Exhibition, Manchester, 1887.

(See Illustration.)





SUNDAY EVENING

T WEBSTER, R.A.



#### OIL PAINTINGS.

# THOMAS WEBSTER, R.A.

# 148. A Game at Draughts.

Signed and dated 1863.

Panel,  $11\frac{3}{4} \times 17$  inches.

Purchased by Sir John Pender from the Artist.

Exhibited at the Royal Academy, 1864; and at the Royal Jubilee Exhibition, Manchester, 1887.

# P. WESTCOTT.

PHILIP WESTCOTT was born in 1815. In early life he lived in London, and exhibited at the Royal Academy between 1844 and 1861; also occasionally at the British Institution and Suffolk Street. His connection as a portrait painter was, however, chiefly in the North of England, and the greater part of his career was spent in Liverpool and Manchester. He died in the latter city in 1878.

149. Portrait of Mr. T. H. Gibb. — Half-length, seated. In oval frame.

Signed.

Canvas, 35 × 27 inches.

# SIR DAVID WILKIE, R.A.

DAVID WILKIE, the most celebrated painter that Scotland has produced, was born in his father's manse at Cults, in Fifeshire, in 1785. He was so precocious in his power of drawing that in his fourteenth year he was placed in the Trustees' Academy in Edinburgh, where he diligently studied Art. In 1804 he painted his well-known "Pitlessie Fair," which brought him so much encouragement that in the next year he determined to try his fortune in London, where he easily obtained admission to the Schools of the Royal Academy. His pictures, "Village Politicians," "The Blind Fiddler," "Rent Day," and "A Village Festival," brought him so much fame that in 1809 he was elected an Associate of the Royal Academy, and in 1811 was made a full Member. The following year an Exhibition of twenty-nine of his pictures was held at 87, Pall Mall. After the production of many other successful paintings, such as "Distraining for Rent," "Chelsea Pensioners Reading the 'Waterloo Gazette'" (commissioned by the Duke of Wellington), "The Parish Beadle," and other pictures, he made a long tour on the Continent through France, Italy, and Germany, returning by way of Spain in 1828. After this time, his pictures, among the best known being "The Maid of Saragossa," "John Knox Preaching," and "The Cotter's Saturday Night," were, to some extent, influenced by the Spanish School. On the death of Sir Thomas Lawrence, in 1830, Wilkie was appointed Painter in Ordinary to the King, and in 1836 he was knighted by William IV. On her accession to the throne Queen Victoria gave him a commission to paint her "First Council." In 1840, in ill health, he determined to make a voyage to the East, and visited Constantinople, Smyrna, and Jerusalem, and on his return Alexandria and Malta, but whilst on board ship he was taken suddenly ill and died within a few hours, shortly after leaving the harbour of Gibraltar, June 1st, 1841. He was buried at sea the same evening. "A Life of Sir David Wilkie," in three volumes, was written by Allan Cunningham. There are ten of his pictures in the National Gallery.

# SIR DAVID WILKIE, R.A.

# 150. The Cotter's Saturday Might.

"The cheerfu' supper done, wi' serious face,
They round the ingle form a circle wide:
The sire turns o'er wi' patriarchal grace,
The big ha' Bible, ance his father's pride:
His bonnet rev'rently is laid aside,
His lyart haffits wearing thin and bare:
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care;
And 'Let us worship God,' he says with solemn air."

Burns.

The head of the family, who is reading the Bible, is a portrait of the artist's brother Thomas.

Panel,  $33 \times 42\frac{1}{2}$  inches.

From the Collection of Sir F. G. Moon, Bart, 1872, for whom the picture was painted.

Exhibited at the Royal Academy, 1837, and at the British Institution in 1842.

Engraved by J. Horsburgh.

# 151. The Baptism.

Panel,  $14 \times 9\frac{3}{4}$  inches.

Formerly in the Collection of Lady Chantrey, 1861.

# 152. Head of a Rough=coated White Terrier.

Panel,  $9\frac{1}{4} \times 7\frac{3}{4}$  inches.

#### F. WILLEMS.

FLORENT WILLEMS was born at Liège in 1823, and studied Art at the Mechlin Academy. The success of a picture exhibited by him in Paris in 1844 induced him to settle there. In 1851 he was made an Officer of the Order of Leopold, and in 1878 a Commander of the Legion of Honour. He received several medals for pictures exhibited at the Salon.

153. Effect the Masquerade.—A Lady in a white satin dress, with a domino in her hand.

Signed.

Panel, 23 × 17 inches.

# RICHARD WILSON, R.A.

RICHARD WILSON, the son of a clergyman, was born at Pinegas, Montgomeryshire, 1714. In 1729 he was sent to London, where he received instruction in portrait painting from Thomas Wright. To this branch of art Wilson at first devoted himself, and acquired a considerable reputation. After a time he went to Italy, and, whilst there, was persuaded by Zuccarelli to abandon portraiture for landscape painting; he also received much encouragement and valuable assistance from Joseph Vernet and other artists in Rome. He came back to England in 1755, and contributed a large picture to the first Exhibition of the Society of Artists in 1760. Wilson was one of the foundation Members of the Royal Academy in 1768, and in 1776 he became Librarian to that Institution. His death occurred at Llanberis, North Wales, where he had a few years previously inherited a small estate, in 1782.

154. H Willy Landscape: Evening effect.—In the foreground are a Man, a Woman, and Dog.

#### OIL PAINTINGS.

155. Portrait of a Gentleman.—In an embroidered black doublet and lace collar. Three-quarter length portrait, standing, nearly full face. "Ætatis suæ 26. Anno D<sup>ni</sup> 1661," inscribed on the panel.

Panel, 44 × 32 inches.

156. Bust Portrait of a Man in Armour.

Panel, 14 × 113 inches.

157. Portrait of David Garrick.—In a flowered waist-coat; his right arm rests on a pile of books, the hand holding a pen. Three-quarter length.

Canvas,  $35\frac{1}{2} \times 27\frac{1}{2}$  inches.

158. Portrait of a Lady. — Standing at a table, on which rests her right hand, whilst her left is on her stomacher. She wears a high collar.

Canvas,  $49 \times 39^{\frac{1}{2}}$  inches.

159. Portrait of a Lady.—In a low dress, with pearl necklace. Half-length.

Canvas, 27 × 22 inches.

#### OIL PAINTINGS.

160. Portrait of Queen Elizabeth.—In a high ruff.
Three-quarter length.

Panel,  $33\frac{1}{2} \times 25\frac{1}{2}$  inches.

161. Portrait of a Lady.—Half-length.

Canvas, 29  $\times$  22 $\frac{1}{2}$  inches.

162. Portrait of a Lady.—In a ruff. Half-length.

Canvas,  $23\frac{1}{2} \times 19\frac{1}{2}$  inches.

163. Portrait of a Lady.—In a cap and ruff, and with pearl necklace.

Canvas, 15 × 12 inches.

164. Portrait of an Elderly Lady.—Wearing a large white collar, and close black cap. Half-length.

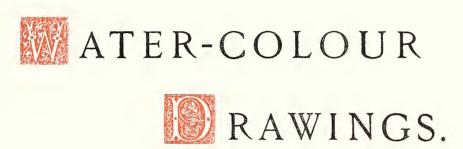
Dated 1658.

Panel,  $29 \times 23\frac{1}{2}$  inches.

165. Portrait of Charles James for.—In a dark blue coat with brass buttons. Bust; nearly full face.

Canvas, 24 × 18 inches.





18, Arlington Street.





# HELEN C. ANGELL.

HELEN CORDELIA COLEMAN, the daughter of a physician, was born at Horsham in 1847. She obtained her first instruction in Art from her brother, W. S. Coleman. On the opening of the Dudley Gallery in 1865 she contributed eight drawings, and for many years was a constant exhibitor of groups of flowers, wild fruit, dead birds. Her work had attracted the attention of the celebrated William Hunt, and won from him a declaration that in her he saw his only successor. In 1875 she married Thomas William Angell, and in the same year was invited to become a Member of the Water Colour Institute, but resigned in 1878. In the following spring she was elected an Associate of the Society of Painters in Water Colour, and about the same time was appointed Flower Painter in Ordinary to her Majesty. Mrs. Angell died at Kensington in 1884.

# 201. A Dead Kingfisher.

Signed.

Size,  $5 \times 7\frac{1}{4}$  inches.

202. A Dead Parrakeet.

Signed.

Size, 5  $\times$   $7\frac{1}{4}$  inches.

# WILFRID BALL.

2014. Pharaoh's Bed, Phila.—Early Morning.

2024. The Sphing.—Morning.

#### MARY BENWELL.

MARY BENWELL, who was born about 1740, exhibited at the Artists' Society from 1761, and from the formation of the Royal Academy up to 1782, contributed several crayon drawings and miniatures. She married an officer named Code, and retired to Paddington, where she was living in 1800.

203. Sterne and Maria.—In an oval frame.

Size,  $7\frac{1}{2} \times 5\frac{3}{4}$  inches.

# SIR F. W. BURTON, R.H.A.

FREDERICK W. BURTON was born in Ireland in 1816, and received his education in Dublin. He was elected an Associate of the Royal Hibernian Academy in 1837, and a full Member two years later. Burton first exhibited a picture at the Royal Academy, London, in 1842. In 1855 he became an Associate of the Society of Painters in Water Colours, and a full Member the following year; he however resigned in 1870, but accepted the distinction of Honorary Membership in 1886. In 1874 he was appointed Director of the National Gallery, and ten years later received the honour of Knighthood. Sir Frederick has received the honorary degree of LL.D. from the University of Dublin.

# 204. The Squire.

Signed,

Size,  $17\frac{1}{2} \times 13$  inches.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.

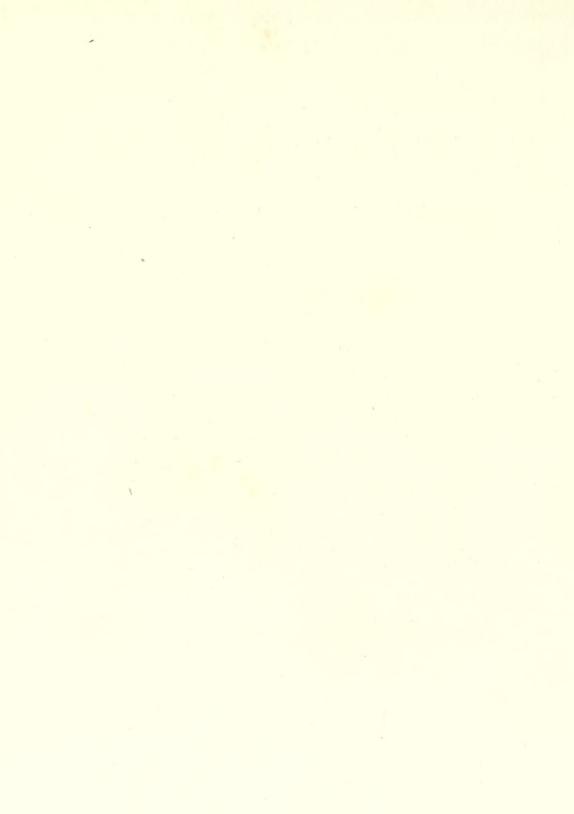






WRECKERS-COAST OF NORTHUMBERLAND.

J M. W TURNER E.



# SIR A. W. CALLCOTT, R.A.

(For brief Biography, see page 4.)

#### 205. A Passing Shower.

Exhibited at the Whitworth Institute, Manchester, 1891.

Size, 29  $\times$  44½ inches.

# G. CATTERMOLE.

GEORGE CATTERMOLE was born at Dickleburgh, near Diss, in Norfolk, in 1800, and was placed at the age of fourteen with John Britton, the architectural draughtsman and antiquary, for whose work on the "Cathedral Antiquities of England" he made some drawings. He commenced in 1819 to exhibit at the Royal Academy, but his name is not found in the Catalogue after 1827. In 1822 he was made an Associate of the Society of Painters in Water Colours, and became a Member in 1833; from that date he was a frequent exhibitor up to 1850, when he withdrew his name from the roll of the Institution. Cattermole was a Member of the Amsterdam Academy, and of the Belgian Water Colour Society. He painted a few pictures in oil, but did not obtain the same success in that material that he did in water-colours. He died at Clapham Common in 1868.

# 206. Christ Preaching to the Multitude.

Signed and dated 1856.

Size, 12 × 21 inches.

# DAVID COX.

(For brief Biography, see page 9.)

**207.** Returning bome: Evening.—A Man on horseback crossing a brick bridge over a narrow stream, and driving cattle before him.

Size,  $10\frac{1}{4} \times 14$  inches.

208. The Salmon Trap.

Signed.

Size,  $20\frac{1}{4} \times 29$  inches.

209. Crossing the heath: Showery Weather.—
Three Women on horseback, crossing a heath in a heavy storm of rain.

Signed.

Size,  $9 \times 13$  inches.

## W. S. CUMMING.

210. Portrait of Sir John Pender, G.C.M.G., M.P.—Three-quarter length, seated at a table.

Signed.

Size,  $25 \times 19$  inches.

## P. DELAROCHE.

(For brief Biography, see page 12.)

211. In 3nterior.—Five figures in costume of the seventeenth century.

Signed.

Size,  $7\frac{1}{2} \times 5\frac{1}{4}$  inches.

**212.** An Interior.—There are five Ladies; three of whom are seated and two standing.

Signed.

Size,  $7\frac{1}{2} \times 5\frac{1}{4}$  inches.

#### P. DE WINT.

PETER DE WINT was a native of Stone, Staffordshire, where he was born in 1784. He was the fourth son of a physician, and descended from an old and wealthy merchant family of Amsterdam. De Wint was intended for his father's profession, but having an artistic inclination, he was, in 1802, placed under John Raphael Smith, the engraver, in whose studio he was a fellow-pupil with Hilton (the future Royal Academician), whose sister he married. In 1807 he entered the School of the Royal Academy, and in the same year exhibited three landscapes there. In 1810 he became an Associate of the Old Water Colour Society, and two years later a full Member; from that time nearly all his drawings were exhibited with that Society. The subjects generally chosen by him were broad stretches of landscape, and corn and hayfields; the level country of Lincolnshire having for him a special charm. At the South Kensington Museum is a fine collection of his drawings, thirty-five in number, where he is also represented by five pictures in oil, a medium in which he occasionally painted. He died from disease of the heart in 1849.

A Biography of this Artist has been written by W. Armstrong; and there is also one by G. Redgrave.

## 213. Lincoln: Early Morning.

Size,  $26 \times 39$  inches.

Exhibited at the Whitworth Institute, Manchester, 1891.

214. Landscape.—A bridge over a shallow river, with three Cows in the water in the foreground. Some figures are seen more in the distance.

Size,  $7\frac{1}{2} \times 12$  inches.

# W. C. T. DOBSON, R.A.

WILLIAM CHARLES THOMAS DOBSON was born in Hamburgh in 1817. He studied Art at the Royal Academy Schools, and under Sir Charles Eastlake. In 1845 he visited Italy and Germany, and remained there for several years. He was elected an Associate of the Royal Academy in 1860, and a full Member in 1872.

#### 215. The Camellia.

Signed and dated 1873.

Size, 22 × 19 inches.

#### R. DUDLEY.

216. Landing the Telegraph Cable at Portheurnow, Cornwall, 1870.

Signed and dated 1870.

Size,  $14\frac{1}{2} \times 22$  inches.

217. Sir John Dender, G.C.M.G., M.D., at Portbeurnow.—Writing the first telegram to be sent by the British-India, Falmouth and Malta line, June 8, 1870, in the Telegraph hut.

Size,  $8 \times 5$  inches.

## E. DUNCAN.

EDWARD DUNCAN, who was born in London in 1803, was apprenticed to Robert Havell, the aquatint engraver; but abandoned engraving for painting. He began to exhibit in the London Galleries in 1830, and was elected a Member of the New Society of Painters in Water Colours in 1834; he retired in 1847, and, joining the Old Water Colour Society as an Associate in the following year, was elected a full Member in 1849. Duncan may be classed as a marine painter, his work being chiefly coast scenes; some of his best are representations of wrecks and rescues with the lifeboat. He was also a painter of landscape and river scenery, and a book illustrator. He died at Haverstock Hill, London, in 1882.

## 218. Whitby Sands.—Landing Fish.

Signed and dated 1868.

Size,  $27 \times 48$  inches.

Exhibited at the Society of Painters in Water Colours, 1868.

## W. DYCE, R.A.

(For brief Biography, see page 14.)

## 219. Degwell Bay.

Size,  $9\frac{3}{4} \times 13\frac{1}{2}$  inches.

Exhibited at the Jubilee Exhibition, Manchester, 1887; and at the Whitworth Institute, Manchester, 1891.

#### COPLEY FIELDING.

(For brief Biography, see page 20.)

# 220. Doune Castle, Perthsbire.

Signed and dated 1818.

Size,  $25 \times 39$  inches.

# 221. The Deer Park.

Signed and dated 1818.

Size,  $15 \times 21\frac{1}{2}$  inches.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

## BIRKET FOSTER.

MYLES BIRKET FOSTER, who was born at North Shields in 1825, became a pupil of E. Landells, the engraver, from whom he learnt to draw on wood; after illustrating many books, he began to paint in water-colours in 1859. In the following year he was elected an Associate of the Old Water Colour Society, and in 1861 a full Member.

A Life of Birket Foster has been written by M. B. Huish.

222. The Tower of S. Angelo, Rome.

Signed.

Size,  $5\frac{1}{2} \times 3\frac{3}{4}$  inches.

223. 311 Burgos.—A View of the Cathedral.

Signed.

Size,  $5\frac{1}{2} \times 3\frac{3}{4}$  inches.

224. Dolbadern Tower, Llanberis.

Signed.

Size,  $5\frac{1}{2} \times 3\frac{3}{4}$  inches.

225. The Ferry Boat.

Signed.

Size,  $4\frac{3}{4} \times 7$  inches.

226. Turnberry Castle, Hyrsbire.—The early home of Robert Bruce.

Signed and dated 1882.

Size,  $23 \times 36$  inches.

Exhibited at the Royal Society of Painters in Water Colours, 1882.

#### L. HAGHE.

Louis Haghe, who was born at Tournay in 1806, came to England whilst still a young man, was elected one of the foundation Members of the New Society (afterwards Institute) of Painters in Water Colours, and made his dibut in London at the Exhibition of 1835. After acting as Vice-President for several years, he was in 1873 elected President of this Society. His subjects were chiefly the picturesque streets and buildings of Northern France and of the Low Countries. Among his best known publications was "A Portfolio of Sketches in Belgium, Germany, &c.," reproduced in lithography, in three volumes, London, 1840—50. In 1883 he resigned his Presidentship of the Institute, and died at Stockwell in 1885.

# 227. The Choir of S. Maria Movella, Florence.

"That church among the rest,
By one of old distinguished as the Bride."

ROGERS.

Signed.

Size,  $18\frac{1}{2} \times 26$  inches.

For its grace and beauty, this church was said by Michel Angelo to be fit for the "Bride of Christ."

#### WATER-COLOUR DRAWINGS.

# K. HALSWELLE, A.R.S.A.

(For brief Biography, see page 27.)

# 228. The Baunt of the Wild-Fowl.

Signed and dated 1879. Size, 19 × 30<sup>3</sup> inches.

# H. HERKOMER, R.A.

(For brief Biography, see page 29.)

# 229. Retired on a Pension.

Signed and dated 1887. Size,  $9\frac{1}{2} \times 6\frac{1}{2}$  inches.

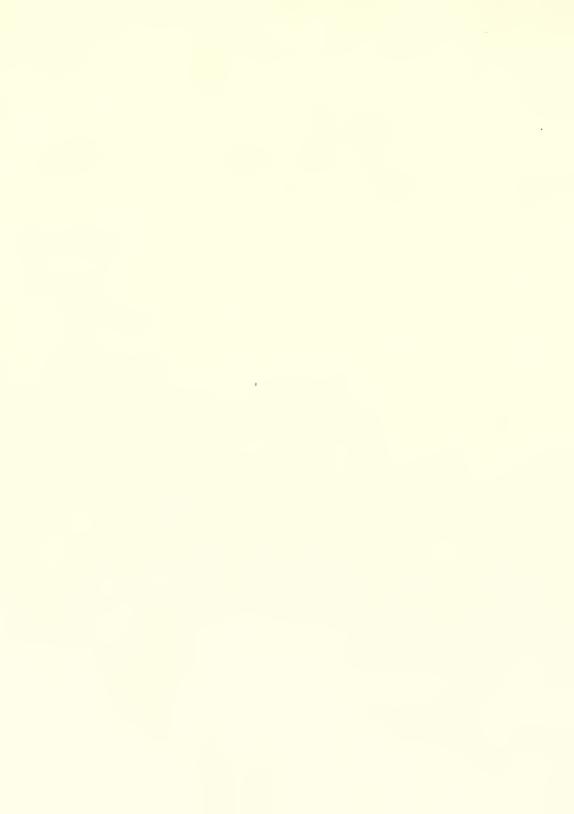






PORCEAUGNAC AND THE DOCTORS.

G. S. NEWTON, R.A.



## WILLIAM HUNT.

WILLIAM HENRY HUNT, the son of a tin-plate worker, was born in London in 1790. When sixteen years of age young Hunt was bound apprentice to John Varley, in whose studio he was a fellow-student with Mulready, and several other artists of note; he also received much help in his early efforts from Dr. Monro. In 1807 he entered the Schools of the Royal Academy, having exhibited three pictures there the previous year. He first exhibited at the Water Colour Society in 1814 on the occasion of the split amongst its Members, and from that time he entirely devoted himself to drawing in water-colours. He was not, however, elected an Associate of the Society till 1824, becoming a full Member three years later; thenceforth he contributed regularly to its Exhibitions. In his early period Hunt painted landscapes, poultry, and vegetables; he then inclined to humorous rustic subjects, and in his later years he painted fruit and flowers with a wondrous fidelity. Throughout his life he suffered greatly from weak health, on which account he spent much time at Hastings, where he obtained many of his rustic subjects. He died in London in 1864.

## 230. The Village Smithy.

Size, 21  $\times$  29 inches.

Exhibited at the Whitworth Institute, Manchester, 1891.

# 231. Purple and yellow Plums.

Signed.

Size,  $7\frac{1}{4} \times 8\frac{3}{4}$  inches.

# 232. A Child with a red Pitcher by her side.

Signed and dated 1831.

Size,  $15\frac{1}{4} \times 9\frac{3}{4}$  inches.

# 233. Flowers in a Jug.

Size,  $10\frac{3}{4} \times 7\frac{1}{2}$  inches.

## J. McWHIRTER, R.A.

(For brief Biography, see page 43.)

## 234. The Barbour, Genoa.

Signed.

Size,  $13\frac{3}{4} \times 20\frac{1}{2}$  inches.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887; and at the International Exhibition, Glasgow, 1888.

## W. MULREADY, R.A.

(For brief Biography, see page 50.)

## 235. An Old Morman Porch.

Signed.

Size,  $19 \times 13^{\frac{1}{4}}$  inches.

From the Collection of Dr. John Percy, F.R.S., 1890.

## H. R. NEWMAN.

(HENRY R. NEWMAN lives chiefly in Florence, and in Egypt. His architectural, landscape, and flower pieces in water-colour have been specially commended by Ruskin.)

## 236. Dhila.—Interior of the Temple.

Signed and dated 1892.

Size,  $15 \times 9$  inches.

## G. NICHOLSON.

(GEORGE NICHOLSON exhibited landscape pictures at the Royal Academy, British Institution, and the Suffolk Street Gallery in 1831 and 1832.)

## 237. Dolbadern Tower, Llanberis.

Size, 13  $\times$  9½ inches.

From the Collection of Dr. John Percy, F.R.S., 1890.

#### WATER-COLOUR DRAWINGS.

#### F. PRADILLA.

FRANCISCO PRADILLA was born at Villanueva de Gallego, Saragossa, in 1847. He was elected Director of the Spanish Academy in Rome, where he had previously been a student. He received a medal of honour for his picture "Doña Juana La Loca" at the Paris Exhibition of 1878; and the same year was decorated with the Legion of Honour. Pradilla has also been awarded medals at Exhibitions at Vienna, Munich, and other cities. One of his most important efforts resulted in the picture, "Boabdil, King of the Moors, surrendering the Keys of Grenada to Queen Isabella of Castille."

## 238. A Doctor of the Fifteenth Century.

Signed and dated 1882.

Size,  $28 \times 20$  inches.

#### S. PROUT.

Samuel Prout was born at Plymouth in 1783. When a boy he became acquainted with John Britton, the author of "The Beauties of England and Wales," and accompanied him in 1801 to Cornwall in order to make sketches for that work. In 1804 a painting by him appeared for the first time at the Royal Academy; and he was an occasional exhibitor there and at the British Institution, up to 1827. Having exhibited from 1815 with the Water Colour Society, he was in 1820 elected a Member, and from this time up to his death was a constant contributor. In 1818 he had, on account of illhealth, visited the Continent, when he made drawings of the picturesque cathedrals and buildings in Rouen, Caen, Havre, and other towns of Normandy. It was this journey that really decided his future path as an artist, he having previously been inclined to make studies of coast and marine views. From 1824 he visited different parts of the Continent annually. Like most of the water-colour artists of his day, a great part of his income was derived from giving lessons in painting and drawing, and he published facsimiles, by lithography, of many of his Continental Studies. He died at Camberwell in 1852, having suffered more or less from ill-health all his life. He is represented at the South Kensington Museum by sixteen drawings.

## 239. The Tomb of the Scaligers at Verona.

Size,  $16 \times 12$  inches.

Exhibited at the Whitworth Institute, Manchester, 1891.

#### 240. An Old Hulk.

Size,  $8\frac{3}{4} \times 12\frac{1}{2}$  inches.

#### 241. Rouen Cathedral.

Size, 26  $\times$  19\frac{1}{2} inches.

# DAVID ROBERTS, R.A.

(For brief Biography, see page 63.)

## 242. Gate of the Mctwalis. Cairo.

Signed and dated 1839.

Size,  $19\frac{1}{2} \times 12\frac{3}{4}$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

## 243. A General View of Cairo from the West.

Dated 1839.

Size,  $13\frac{1}{4} \times 21$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

## 244. Interior of the Church of the Frari, Venice.

—The door of the Sacristy, with the monument of Benedetto Pesaro, and the equestrian statue of Paolo Savelli.

Signed and dated 1851.

Size,  $12\frac{3}{4} \times 21$  inches.

# 245. Gateway at Denderab.

Signed.

Size,  $9 \times 13$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. IV.

# R. SEATON.

# 246. Lincluden Abbey, near Dumfries.

Size,  $14\frac{1}{2} \times 20$  inches.

From the Collection of Dr. John Percy, F.R.S., 1890.

## F. SMALLFIELD.

(Born at Homerton, Middlesex, in 1829. Was elected an Associate of the Society of Painters in Water Colours.)

## 247. A Peasant Woman.—Reading a letter.

Dated 1856.

Size,  $17\frac{1}{2} \times 12\frac{1}{2}$  inches.

#### F. TAYLER.

FREDERICK TAYLER was born at Boreham Wood, near Elstree, in 1802. After receiving a classical education at Eton and Harrow, he much against the wishes of his family studied Art as a profession at Sass's School, and later at the Royal Academy, subsequently visiting Paris and Rome, where he lived for some time.

He was elected an Associate of the Old Water Colour Society in 1831, a full Member three years later, and from 1858 to 1871 he filled the Presidential chair. It is said that Tayler's first exhibited work at the Royal Academy in 1830 was in oil, and that in his early days he painted in that medium. His death occurred at West Hampstead in 1889. His subjects were generally sporting and pastoral scenes, with horses, dogs, and other animals, in present and past times. Several of his drawings are in the Royal Collection, and there are examples at the South Kensington Museum.

# 248. The Gamekeeper's Home.

Size,  $12\frac{3}{4} \times 16$  inches.

Exhibited at the International Exhibition, London, 1872.

# J. M. W. TURNER, R.A.

(For brief Biography, see page 73.)

## 249. Salisbury Cathedral: South View.

Size, 20  $\times$  27 inches.

From the Collection of F. Fish, Esq., 1888.

Exhibited at the Whitworth Institute, Manchester, 1891.

## 250. Florence.

Size, 11 × 16½ inches.

Engraved by E. Goodall in Heath's "Gallery of British Engravings," Vol. I. (1836).

## 251. Southwell Minster.—(An early drawing.)

Size, 15  $\times$  18½ inches.

## 252. View of a Foreign Town.

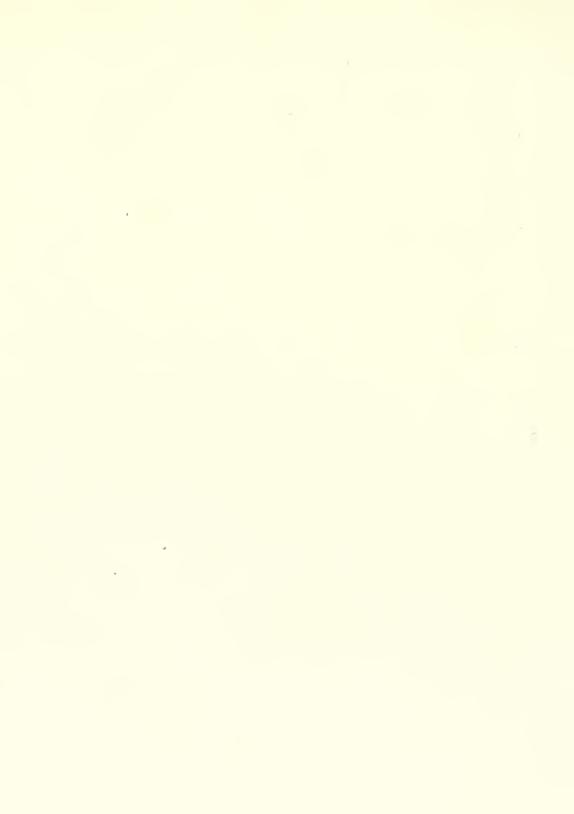
Size,  $7\frac{1}{2} \times 10\frac{3}{4}$  inches.







STETIS IN SOCIETAND



#### W. WYLD.

WILLIAM WYLD was born in London, and after studying Art in Italy, Spain, and Algiers, settled in Paris, and was awarded the Cross of the Legion of Honour in 1855. He painted in oil as well as in water-colours. Mr. Wyld was frequently commissioned by Her Majesty, and by the Empress Eugénie. His death occurred in 1890.

Some of his works are in the Gallery of the Luxembourg, Paris.

**253.** Conway Castle.—With a view of Bodlondeb in the distance.

Signed.

Size,  $11\frac{3}{4} \times 20\frac{1}{4}$  inches.

## UNKNOWN.

254. Lady Playing on a Barp.—Miniature (French subject).

Size,  $5\frac{1}{2} \times 4\frac{1}{2}$  inches.

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18, Arlington Street.





## W. BRODIE, R.S.A.

WILLIAM BRODIE was born in 1815, became an Associate of the Royal Scottish Academy in 1852, a full Member in 1859, and from 1876 to 1881 he held the post of Secretary. He was the sculptor of much official and memorial portraiture in marble, and passed most of his life in Edinburgh, where he died in 1881.

300. Professor Simpson.—Marble bust. 1858.

# M. J. EZECHIEL.

(American sculptor, living at Rome; is the author of the group "Religious Liberty," in Fairmont Park, Philadelphia.)

## 301. Thead of the Apollo Belvedere.—Marble.

Copied from the statue in the Vatican, Rome, which was found early in the sixteenth century at Porto d'Anzo; and supposed to be a copy after Alcamenes, an early Greek sculptor.

302. Bust of a Lady.—In profile. Marble, bas-relief.

#### A. GALLI.

(Modern sculptor, living at Milan.)

- 303. St. 30hn and the Lamb.—Recumbent figure.

  Marble.
- 304. Bacchanalian Aymph playing the Cymbals.
  —Marble figure. Life-size.
- 305. The Bereft Maiden.—Marble figure. Life-size.

# J. A. HOUDON.

JEAN-ANTOINE HOUDON, who was born in Versailles in 1742, is celebrated for his portrait statues—particularly those of Molière and Voltaire in the Théâtre Français, Paris. He died in 1828.

306. Marie Antoinette.—Bronze bust. 1780.

# J. HUTCHINSON, R.S.A.

JOHN HUTCHINSON, modern sculptor, living at Edinburgh, was made an Associate of the Royal Scottish Academy in 1862; a full Member in 1867. A frequent contributor to the Royal Scottish Academy's Exhibitions, he also occasionally sends sculpture to the Royal Academy, London.

307. 30hn Phillip, R.A.—Marble bust. 1859.

308. Ibamlet.—An Ideal. Marble bust. 1864.

## P. MACDOWELL, R.A.

PATRICK MACDOWELL, R.A., was born at Belfast in 1799. He received some instruction from Peter Chenu, a well-known sculptor, in whose house he lived, and exhibited a posthumous bust at the Royal Academy in 1822. MacDowell obtained admission to the Academy Schools in 1830; was elected an Associate in 1841, and a full Member in 1844. The marble group "Europe" for the Albert Memorial was executed by him. He died in 1870.

- 309. The Two Daughters of Sir John Dender, G.C.M.G., M.D.—One is seated, clasping a dove to her breast, whilst the other kneels at her side. Marble. Life-size.
- 310. Sir John Pender, G.C.M.G., M.P.—Marble bust.

# BARON C. MAROCHETTI, R.A.

CARLO MAROCHETTI, who was born at Turin, of French parents, in 1805, at the age of seventeen went to Rome, where he received his artistic education. In 1829 he exhibited in Paris the figure of "A Girl playing with a Dog," which gained him a medal at the Beaux Arts. The King of Italy conferred upon him the title of Baron, and he was made a Chevalier of the Legion of Honour in 1839. On the death of his father he inherited a mansion in the suburbs of Paris, where he resided till 1848, when, on the Revolution, he came to England. Here he was at once noticed by the Queen, and was employed upon several public works, and completed an equestrian statue of Her Majesty which was erected at Glasgow. He exhibited for the first time at the Royal Academy in 1840; was elected an Associate in 1861, and a full Member in 1866. He died suddenly at Passy, near Paris, in 1867. Among his best-known works may be mentioned his equestrian statue "Richard Cœur de Lion," executed in 1851; an equestrian statue of the Duke of Wellington, for the city of Glasgow, and another for Strathfieldsaye. He also designed the Scutari Monument for the Crimea; the Monument to the Guards' Officers at Inkerman; Lord Clyde's statue (his last work) in Waterloo Place; and a bust of Sir Edwin Landseer. presented as his diploma work to the Academy.

## 311. Sir Edwin Landseer, R.A.—Marble bust.

This bust was executed in accordance with an arrangement made at the dinner-table of Sir John Pender; Baron Marochetti was to execute a marble bust of Sir Edwin Landseer, whilst Landseer on the other hand was to carve one of Marochetti for Sir John; the latter task was however never completed.

# CAROLINE TOBERENTZ.

312. Peri at the Gate of Paradise.—Marble figure. 1850.

Exhibited at the New Gallery, 1892.





# OIL OAINTINGS.

Foot's Cray Place.





## FRA BARTOLOMMEO.

(Born at Soffignano, near Prato, in 1475. Died at Florence in 1517.)

1. The Assumption of the Virgin.

Panel, 18 × 13 inches.

From the Collection of Wynn Ellis, Esq.

## W. VAN BEMMEL.

(Born at Utrecht in 1630. Died at Wöhrd, near Nuremberg, in 1708.)

2. Whoody Landscape.—In the foreground a Shepherd and Shepherdess are dancing, whilst a Boy plays on a pipe close to some sheep and cows.

Panel, 22 × 26 inches.

### A. BIERSTADT.

(Born at Düsseldorf in 1830; but has passed most of his life in America.)

3. The "Old and faithful" Geyser.—Yellowstone Park.

Signed.

Canvas, 36 × 25 inches.

(Presented to Lady Pender by the Artist.)

## J. BOTH.

(Born at Utrecht in 1610. Died about 1662.)

4. Mountainous Landscape.—A Man on a donkey, and a Man and Woman conversing on a road in the foreground.

Panel, 16 × 20 inches.





A HIGHLAND STORM.

J. MCWHIRTER, R.A.



## SAM BOUGH, R.S.A.

(Born at Carlisle in 1822. In 1855 he removed to Edinburgh, becoming an Associate of the Royal Scottish Academy in 1857, and a Member in 1875. He died at Edinburgh in 1878.)

## 5. St. Monance, Fifesbire.

Signed and dated 1867.

Canvas, 50 × 72 inches.

From the Collection of A. B. Stewart, Esq., of Glasgow, 1881.

## P. VAN BREDAEL.

(Born at Antwerp in 1622, where he died in 1719.)

6. In Eastern fair.—Numerous figures in an extensive landscape.

Signed.

Canvas, 60 × 90 inches.

## J. BREUGHEL.

(Born at Brussels in 1568. Died at Antwerp in 1625.)

### 7. The Boar Bunt.

Panel,  $22 \times 33$  inches.

## A. CANALETTO.

(Born at Venice in 1697, where he died in 1768.)

## 8. St. Mark's Place, Venice.

Canvas,  $33 \times 52$  inches.

From the Collection of Wynn Ellis, Esq.

## W. COLLINS, R.A.

(For brief Biography, see page 6.)

9. Portrait of Bishop Chase.—Half-length, with a black cap, and wearing spectacles.

CARLTON CHASE was born in Hopkinton, New Hampshire, in 1794. For twenty-four years he was Pastor of Bellows Falls, Vermont; in 1844 he was consecrated first Bishop of New Hampshire. Bishop Chase died in 1870.

Canvas,  $29 \times 24$  inches.

Presented by the artist to the Rev. W. Dodsworth. Afterwards in the Collection of John Heugh, Esq.

### I. COOMANS.

PIERRE-OLIVIER-JOSEPH COOMANS, who was born at Brussels in 1816, was a pupil of N. de Keyser and Baron Wappers. He passed several years in Africa, where he went with the French army in order to study the country and make sketches. In 1857, however, Coomans went to Italy, and from that time he entirely changed the character of his subjects; he was much influenced by the ruins of Pompeii and Herculaneum, and ancient classic life was henceforth the theme of his pictures. He died about 1890.

## 10. An Offering to the Gods.

Signed.

Canvas, 22 × 32 inches.

## J. DOWNMAN, A.R.A.

(Born in Devonshire in the middle of the 18th century: became an Associate of the Royal Academy in 1795, and died at Wrexham in 1824.)

11. Lady Loraine.—Low white satin dress; pearl necklace and earrings. Half-length, turned slightly to the left.

Canvas,  $28 \times 22\frac{1}{2}$  inches.

## J. DRUMMOND, R.S.A.

(For brief Biography, see page 13.)

### 12. Cromwell at Edinburgh.

Signed and dated 1861.

Canvas,  $35 \times 52$  inches.

Exhibited at the International Exhibition, London, 1862.

After the Battle of Dunbar on September 3rd, 1650, when the Scottish troops under Leslie were defeated, Edinburgh, with the exception of the Castle, surrendered to Cromwell, who passed the winter there.

## J. DRUMMOND, R.S.A.

#### 13. Watt Tinlinn.

IV.

Now loud the heedful gate-ward cried—"Prepare ye all for blows and blood! Watt Tinlinn,\* from the Liddel-side, Comes wading through the flood."

V.

While thus he spoke, the bold yeoman Entered the echoing barbican. He led a small and shaggy nag, That through a bog, from hag to hag, Could bound like any Billhope stag. It bore his wife and children twain; A half-clothed serf was all their train: His wife, stout, ruddy, and dark-brow'd, Of silver brooch and bracelet proud, Laughed to her friends among the crowd. He was of stature passing tall, But sparely formed, and lean withal; A batter'd morion on his brow; A leather jack, as fence enow, On his broad shoulders loosely hung; A border axe behind was slung; His spear, six Scottish ells in length, Seemed newly dyed with gore; His shafts and bow, of wondrous strength, His hardy partner bore.

"Lay of the Last Minstrel." Canto IV.

Signed and dated 1856.

Canvas, 30 × 48 inches.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

\* This person was, in my younger days, the theme of many a fireside tale. He was a retainer of the Buccleuch family, and held for his Border service a small tower on the frontiers of Liddesdale. Watt was, by profession, a sutor; but, by inclination and practice, an archer and warrior.—[Note by Sir Walter Scott.]

## J. DRUMMOND, R.S.A.

14. Portraits of the two Sons of Sir John Pender.—One is seated on a pony, under an old archway at Conway, whilst the other walks by the side.

Canvas, 40 × 29 inches.

15. The Entrance Porch to Speke Ball. — Near Liverpool.

Canvas, 11 × 15 inches.

16. The Blind Fiddler.

Signed and dated 1857.

Panel, 18 × 15 inches.







THE GIPSY'S TOILET

JOHN PHILLIF, E.A.



# R. FALKENBERG.

## 17. A Peaceful Evening.

Signed 1887.

Canvas,  $54 \times 34$  inches.

## A. FGIULA.

## 18. The Toreador.

Signed.

Canvas,  $6\frac{1}{2} \times 10\frac{1}{4}$  inches.

## H. GASCAR.

19. **Portrait of a Lady.**—Seated, with a Spaniel in her lap; some flowers in her left hand. Three-quarter length.

Canvas, 50 × 40 inches.

### F. GUARDI.

(Born at Venice in 1712; died there in 1793.)

20. Isola del Duconetta, Venice.

Panel,  $6\frac{1}{2} \times 9\frac{1}{4}$  inches.

21. Isola di S. Jacopo di Salute, Venice.

Panel,  $6\frac{3}{4} \times 9\frac{1}{2}$  inches.

## T. GUDIN.

JEAN-ANTOINE-THÉODORE GUDIN was born in Paris in 1802. He painted a series of ninety pictures for the Galleries at Versailles, recording the achievements of the French navy in Algeria, whither Gudin was sent by Louis Philippe; and there are also two of his works in the Luxembourg, Paris. Gudin was made a Commander of the Legion of Honour, and received numerous foreign Orders. He died at Boulogne-sur-Seine, near Paris, in 1880. "The Burning of the 'Kent,' East Indiaman," painted in 1827, and "The Return of the Fishermen," are two of his best pictures.

22. Coast Scene.—Several Figures and a Fishing-Boat on a beach; a calm sea.

Signed and dated 1844.

Panel, 18 × 25 inches.

## KEELEY HALSWELLE, A.R.S.A.

(For brief Biography, see page 27.)

### 23. "Green-robed Senators."—Keats.

Canvas, 25 × 15 inches.

Exhibited in the Collection of Pictures of Thames Scenery, "Six Years in a House-Boat," by Keeley Halswelle, 1883.

## 24. Wlittenbam Clumps, Day's Lock.

"Clouds, in heaven's loom
Wrought through varieties of shape and shade,
In ample folds of drapery divine
Thy flowing mantle form, and, heaven throughout,
Voluminously pour thy pompous train."

Young.

Signed and dated 1882.

Canvas, 24 × 14 inches.

Exhibited in the Collection of Pictures of Thames Scenery, "Six Years in a House-Boat," by Keeley Halswelle, 1883.

## 25. On the Common, Danbury.

Signed.

Canvas,  $9 \times 13$  inches.

## 26. Isle of Skye.—Landscape and rocks.

Canvas,  $10\frac{1}{2} \times 18$  inches.

# KEELEY HALSWELLE, A.R.S.A.

27. A Mountain Side.

Canvas, 14 × 24 inches.

28. Sky Effect.

Canvas, 10 × 16 inches.

29. Study of Sky and River.

Signed.

Canvas, 14 × 24 inches.

30. On the Greta.

Canvas, 12 × 19 inches.

31. Gibraltar.—From the Spanish shore.

Signed 1886.

Canvas, 14 × 24 inches.

32. Landscape with Old Mill.

Canvas,  $10\frac{1}{2} \times 18$  inches.

33. Study of Trees.

Canvas,  $10\frac{1}{2} \times 18$  inches.

34. Mear Sligacoan, Skye.

Signed and dated 1885.

Canvas, 14 × 24 inches.

35. Mear Grace's Walk, Borebam.

Canvas,  $10\frac{1}{2} \times 18$  inches.

#### HEYWOOD HARDY.

HEVWOOD HARDY, the son of James Hardy, who was also an artist, was born at Chichester in 1843. Brought up in an atmosphere of art, he at an early age began to draw animals, and has since consistently devoted his talents to the delineation of animal life. After leaving school he studied art in Paris, and then at Antwerp. He has been a frequent contributor to the Royal Academy Exhibitions, his name appearing for the first time in the Catalogue for 1864. In 1885 he was elected an Associate of the Royal Society of Painters in Water Colours, and was a Member of the Institute of Painters in Oil-Colours.

## 36. Sidi Ahmed ben Avuda and the Holy Lion.

Sidi Ahmed ben Avuda was in the fifteenth century a very renowned "Marabout" in the valley of the Mina. One day, after spending hours in prayer, he implored the Lord to send him some sign that his services were regarded with favour. Immediately an enormous lion presented himself, and said: "I am sent by God to do anything you require of me." From that day the lion followed him everywhere, and carried the holy man on his back on all his journeys. Since the saint's death, the lion has every year appeared again at La Koubba, and the men attached to the service of the tomb lead it through the provinces to collect alms.

Canvas, 90  $\times$  60 inches.

Exhibited at the Royal Academy, 1881.

Etched by the artist.

## 37. A King's Daughter.

Signed and dated 1882.

Canvas,  $72 \times 52$  inches.

Exhibited at the Grosvenor Gallery, 1882.

### GERARD HOET.

GERARD HOET was born at Bommel, in Holland, in 1648. Lived for some time at the Hague, where he was employed in ornamenting saloons, painting ceilings, and also pictures of historical and fabulous subjects; he afterwards visited Amsterdam, and then settled at Utrecht, where he founded, in conjunction with H. Schook, a School of Design, of which he was appointed Director. At the age of sixty he returned to the Hague, where he died in 1733.

## 38. Allegorical Figures.

Canvas, 45 × 39 inches.

### H. KEMM.

39. Marguerite at the Shrine.

Canvas, 27 × 19 inches.

40. Hews from the Front.

Canvas, 27 × 19 inches.

## SIR GODFREY KNELLER.

(For brief Biography, see page 36.)

41. Portrait of a Lady.—In a low dress. Half-length, full face.

Canvas,  $30 \times 24$  inches.

42. 3obn Churchill, Duke of Marlborough.—
Three-quarter length in armour, standing in a landscape; the head slightly turned to the left.

Canvas, 50  $\times$  40 inches.

43. **Dortrait of a Gentleman.**—In armour. Three-quarter length, standing; landscape background.

Canvas, 50 × 40 inches.

44. **Dortrait of a Lady.**—In a low red dress, and with a blue shawl over one shoulder. Bust; head slightly turned to the left.

Canvas, 30 × 25 inches.

## SIR PETER LELY.

PIETER VAN DER FAES, better known as Sir Peter Lely, was born in 1618, at Soest, in Westphalia. He came to England in 1641, and was made a Baronet by Charles II. in 1679. Lely died in London in 1680.

45. Dortrait of a Lady.—In a white satin dress with red bows, lace collar, pearl necklace and earrings, and pearls on her dress and in her hair. Three-quarter length, seated, turned to the left.

Canvas, 30  $\times$  37½ inches.

46. **Portrait of a Lady.**—Pearl necklace and earrings, and pearl ornaments in her dress. Half-length. Oval frame.

Canvas, 30  $\times$  24 inches.

### BARON H. LEYS.

JEAN AUGUSTE HENRI LEYS was born at Antwerp in 1814. He studied at the Academy of that city, and under his brother-in-law Ferdinand de Brackeleer. His works were first exhibited in 1833 at Brussels, and he rapidly acquired a reputation. He was created a Baron in 1862. Several artists, including Alma Tadema, who have since become famous, were his pupils. Baron Leys died in 1869.

47. A flemish Interior.—Two Ladies are seated at a table, whilst a Sportsman, who has just returned with some game, talks to a servant; a Child is seated on the floor.

Signed.

Panel, 24 × 32 inches.

From the Collection of the Baron du Bois de Ferrières.

## D. MACLISE, R.A.

Daniel Maclise, who was born at Cork in 1811, was the son of a Scottish father and an Irish mother. After having studied at the Cork School of Art, and having received instruction in Anatomy from Dr. Woodroffe (thus attaining great proficiency in figure drawing), he received numerous local commissions for portraits. In 1827 he came to London, and entered the Schools of the Royal Academy. Having obtained the silver medals in both the Life and Painting Schools, he secured the gold medal in 1829; the same year Maclise's works first appeared on the walls of the Royal Academy. In 1836 he was elected an Associate of the Royal Âcademy, and four years later a full Member. "The Sleeping Beauty," exhibited in 1841, is considered one of his finest works. A number of his pictures were exhibited at the Winter Exhibition of the Royal Academy in 1875. He died at Chelsea in 1870.

## 48. The Sleeping Beauty.

- "So the princess having fallen into a deep sleep for a hundred years, was placed in the finest apartment in the palace, on a bed embroidered with gold and silver," &c.
- "So the good fairy touched with her wand all that was in the palace—maids of honour, gentlemen ushers, grooms of the bed-chamber, lords-in-waiting, waiting-women, governesses, stewards, cooks' scullions, guards, porters, pages, and footmen," &c.
- "Even little Bichon, the princess's favourite lap-dog, who lay on the bed by her side—all fell fast asleep," &c.

At the expiration of a hundred years, the prince arrives.

- "He approached the castle by a long avenue; he crossed a large courtyard paved with marble; he ascended the staircase, entered the guard-room where the guards were snoring away most lustily; he passed through several rows of ladies and gentlemen, some sitting, some standing—but all asleep."
  - At length he came to an apartment gilded all over with gold, and saw on a magnificent bed, the curtains of which were open all round, a princess more beautiful than anything he had ever beheld," &c.

Canvas,  $50 \times 84$  inches.

Exhibited at the Royal Academy, 1841; and at the Winter Exhibition of the Royal Academy, 1875.

From the Collection of John Knowles, Esq., 1865.







THE CHAPEL IN THE CHURCH OF DIXMUDE.



### P. MONAMY.

(A native of Jersey; was born in 1670. He died at Westminster in 1749.)

49. Coast Scene.—Calm Evening.

Signed.

Canvas, 24 × 30 inches.

50. Fishing Boats and Vessels off the Coast.—
Calm Evening.

Canvas, 24 × 30 inches.

## G. MORLAND.

(For brief Biography, see page 48.)

51. Wloody Landscape.—A Shepherd seated on a bank with his Dog by the side of a road, on which are some Sheep.

Signed.

Canvas,  $10\frac{1}{4} \times 12\frac{1}{2}$  inches.

### W. MOSMAN.

(A Scotch artist who was also a sculptor; came to London at the beginning of this century, and was for a time employed by Sir Francis Chantrey, R.A., the sculptor. Mosman exhibited pictures at the Suffolk Street Gallery in 1838; afterwards he practised both in Glasgow and Edinburgh. He died in 1851.)

52. Dortrait of a Lady.—In a low dress, and with her hands crossed. Half-length, seated, turned to the left.

Signed and dated 1793.

Canvas, 40 × 30 inches.

### G. S. NEWTON, R.A.

(AFTER SIR JOSHUA REYNOLDS.)

53. Molic. Schinderlin.—Half-length in an oval; with cap and muff; black mantle.

A German singer of some reputation. Miss Burney says: "She was young and handsome, her voice poor; she was silly and a coquette."

Canvas,  $8 \times 6\frac{1}{2}$  inches.

From the Collection of John Heugh, Esq., 1878.

Sir Joshua Reynolds' picture was engraved by J. R. Smith.

### J. OPIE, R.A.

(For brief Biography, see page 54.)

## 54. Portrait of Dr. Wolcot—" Peter Pindar."— Bust, side face.

JOHN WOLCOT, who was born at Dodbrooke, Devonshire, in 1738, was an M.D. of Aberdeen. He accompanied Lord William Trelawney to Jamaica as physician. While residing in that island he took holy orders, and was presented with a living. On his return to England he settled at Truro, whence he removed to Helston, and it was while he resided in Cornwall that he drew from obscurity the painter Opie, with whom in 1780 he came to London. After his arrival in the metropolis, he soon rendered himself conspicuous by his satiric and humourist poetry, published under the pseudonym of "Peter Pindar." Among his most finished works are "Lyric Odes to the Royal Academicians," and "The Louisiad." In the decline of life he became blind, and died in London in 1819.

Canvas, 23 by 19½ inches.

From the Collection of John Heugh, Esq., 1878.

### A. OSSANI.

55. El Lady.—Half-length, with her hair falling over her shoulders. Oval.

Signed and dated 1864.

Canvas, 29 x 24 inches.

### N. POUSSIN.

(Born in 1594, at Villers, in Normandy. Died at Rome, 1665.)

## 56. Christ Preaching to the People from a Ship.

Canvas, 55 × 77 inches.

From the Collection of Wynn Ellis, Esq.

## A. PYNAKER.

(Born at Pijnaker, near Delft, in 1621. Died at Amsterdam in 1673.)

57. Grand Classical Landscape.—A Mountainous View in Italy, with water in the middle distance. In the foreground a Man with a pack-mule, and a Dog and some Sheep.

Canvas, 132 × 72 inches.

From the Collection of the Baron du Bois de Ferrières.

#### OIL PAINTINGS.

## REMBRANDT.

(COPY OF.)

58. Dortrait of the Elrtist.—Half-length, in a red cap; with his hands folded.

Canvas, 35  $\times$  29 $\frac{1}{2}$  inches.

# SIR J. REYNOLDS, P.R.A.

(For brief Biography, see page 60.)

59. Portrait of Mrs. Martin of Plymouth.— Wife of Mr. J. Martin, of Rupert Street, Leicester Square.

Canvas, 29  $\times$  24 $\frac{1}{2}$  inches.

From the Collections of Richard Ward, Esq., and John Heugh, Esq.

### G. ROMNEY.

GEORGE ROMNEY, who was born at Furness, Lancashire, in 1734, was apprenticed to a cabinet-maker. After residing at Kendal and York, Romney established himself in London in 1762: the following year he obtained a premium from the Society of Arts for a picture of the death of General Wolfe, and a second for an historic painting in 1765. He accompanied Ozias Humphry to Rome, and on his return in 1775, became established as a favourite portrait painter in Cavendish Square. He afterwards removed to Hampstead, and finally retired to Kendal, where he died in 1802.

60. Thead of a Lady.—Nearly full face. Oval.

Canvas, 18 × 12 inches.

61. Ibead of a Lady.—The face turned to the left. Oval.

Canvas, 18 × 12 inches.

### SALVATOR ROSA.

(For brief Biography, see page 65.)

62. Alexander and Diogenes.—Rocky Landscape.

Canvas, 24 × 32 inches.

From the Collection of Wynn Ellis, Esq.

# P. P. RUBENS.

(Born at Siegen, in Westphalia, in 1577. Died in 1640.)

# 63. Thead of St. Paul.

Panel, 23  $\times$  17 $\frac{1}{2}$  inches.

From the Collection of the Baron du Bois de Ferrières.

# 64. Portrait of the Emperor Charles V.—Bust, in armour.

Canvas,  $22\frac{1}{2} \times 26$  inches.

# M. SCHOTEL.

# 65. Dutch fishing Boats.—A calm Sea.

Canvas, 30 × 39 inches.

From the Collection of the Baron du Bois de Ferrières.

# H. SCHOUTEN.

#### 66. Cattle in a Meadow.

Signed.

Canvas, 25 × 34 inches.

# C. SCHUT.

(Born at Antwerp in 1597, where he died in 1655.)

67. Madonna and Child.—Surrounded by a Wreath of Flowers, painted by D. Seghers.

Panel, 29 × 21 inches.

# J. STARK.

(For brief Biography, see page 69.)

68. Old Thorpe Grove, Morwich.

Canvas, 35 × 51 inches.

From the Collection of F. Fish, Esq., of Ipswich.

# J. VAN STRY.

(Born at Dordrecht in 1756; died there in 1815.)

69. Mountainous Landscape.—Some Water in the foreground to the right, and a Castle on rising ground beyond. Several figures.

Canvas, 27 × 35 inches.

# ROSA DI TIVOLI.

(PHILIP P. ROOS, known as Rosa di Tivoli, was born at Frankfort in 1657. Died at Rome in 1705.)

70. Cattle in a Landscape.—Evening.

Canvas, 29  $\times$  50 inches.

71. Crossing the Ford.

Canvas, 29 × 50 inches.

# A. VAN DER VENNE.

(Born at Delft in 1589; died at the Hague in 1662.)

# 72. Beggars fighting.—Painted en grisaille.

Canvas, 13 × 22 inches.

# A. WATTEAU.

(ANTOINE WATTEAU was born at Valenciennes in 1684; died at Nogent, near Paris, in 1721.)

# 73. L'Embarquement pour l'Isle de Cythère.

Canvas,  $48 \times 60$  inches.

From the Collection of Wynn Ellis, Esq.

A picture of this subject by Watteau is in the Berlin Gallery; there is also another example, differing slightly, in the Louvre, Paris.

# 74. Mymphs Bathing at a Fountain.

Canvas, 39 × 30 inches.

From the Collection of Wynn Ellis, Esq.

# P. WESTCOTT.

(For brief Biography, see page 81.)

75. Portrait of Lady Dender.—Full-length, seated in a garden.

Signed and dated 1856. Canvas, 84 × 50 inches.

76. Mortrait of Henry Denison, Esq.—Threequarter length, seated in an arm-chair. Figure slightly turned to the right. Oval.

Signed.

Canvas,  $43\frac{1}{2} \times 34$  inches.

77. Portraits of Mrs. 1d. Denison and Master James Dender.—The lady three-quarter length, seated, full face; Sir John Pender's son stands by her side. Oval.

Signed.

Canvas,  $43\frac{1}{2} \times 34$  inches.

# J. J. WILSON, R.S.A.

JOHN JAMES WILSON (commonly called "Jock Wilson") was born near Ayr in 1774. He was apprenticed to a decorator in Edinburgh, and afterwards received some teaching in landscape from Alexander Nasmyth. In 1798 he went to London, and was for some time employed in painting scenery for theatres. Wilson was one of the founders of the Society of British Artists, and amongst its most constant supporters; he also contributed pictures to the Royal Academy Exhibitions from 1807. Wilson died at Folkestone in 1855. He was elected an Honorary Member of the Royal Scottish Academy.

#### 78. View in East kent.

Canvas, 113 × 191 inches.

# 79. View on the Coast of Morway.

Signed and dated 1866.

Canvas, 18 x 26 inches.

# A. J. WOOLMER.

(Elected a Member of the Society of British Artists in 1841; resigned in 1886. Died about 1892.)

### 80. The Bracelet.

Canvas,  $11\frac{1}{2} \times 9\frac{1}{2}$  inches.





THE HEIGHT OF THE SHE



# J. WOOTTON.

(Born towards the end of the 17th century. Died in London in 1765.)

**S1. A Classical Landscape.**—A Waggon and several Figures and Cattle in the foreground; a river runs towards the front from the distance. Evening effect.

Canvas, 42 × 55 inches.

**82.** An Evening Landscape.—A Gentleman on a white horse is addressing a Beggar; several other figures are dispersed over the foreground.

Signed and dated 1758.

Canvas,  $42 \times 55$  inches.

# J. WYNANTS.

(Born at Haarlem about 1615; is believed to have died at Amsterdam after 1679.)

83. Wloody Landscape.—Two Men on a road; a Dog drinks from a stream in the foreground.

Canvas, 27 × 34 inches.

# UNKNOWN.

84. Russell as "Jerry Sneak."—Brighton Theatre.

Canvas, 21  $\times$  14½ inches.

From the Collection of John Heugh, Esq., 1878.

85. Two Scotch=Terriers.

Canvas, 27 × 36 inches.

**86.** Portrait of Mr. bolmes.—The great-grandfather of Lady Pender. Three-quarter length, seated in an arm-chair.

Canvas, 30 x 25 inches.

87. Dortrait of a Divine.—Three-quarter length, seated; in a black gown with white bands and cuffs.

Canvas,  $44 \times 36$  inches.

88. [Portrait of a Gentleman.—In a dark coat, and with a white lace cravat: short powdered wig. Half-length, head turned slightly to the right.

Canvas, 23 × 39 inches.

# UNKNOWN.

89. **Dortrait of a Gentleman.**—In a red dress, with a lace scarf and wig. Half-length, three-quarter face to the front.

Canvas, 29 × 24 inches.

90. **Portrait of a Lady.**—In a blue dress. Half-length, turned to the left.

Canvas, 30 × 25 inches.

**91. Portrait of a Boy.**—In a brown dress and with a white lace scarf. Half-length, turned to the left; face three-quarters to the front.

Canvas,  $29\frac{1}{2} \times 24$  inches.

92. **Portrait of a Lady.**—Half-length, seated with her hands crossed; figure turned to the left.

Canvas, 30 × 24 inches.

93. **Portrait of a Lady.**—In a low-necked blue dress. Half-length; the head turned slightly to the left.

Canvas, 29 × 24 inches.

# UNKNOWN.

94. Portrait of a Gentleman.—In a light puce-coloured coat and with a white cravat; wearing a powdered wig. Half-length, turned to the right.

Canvas,  $29\frac{1}{2} \times 24$  inches.

95. **Portrait of a Gentleman.**—In a grey coat, a light blue waistcoat, and with a powdered wig. Halflength, slightly turned to the left.

Canvas, 29 × 23 inches.

96. Portrait of a Lady.—In a black embroidered dress with a high ruff; a pearl necklace and head-dress. Half-length, head slightly turned to the left.

Panel,  $26 \times 20^{\frac{1}{2}}$  inches.

97. Portrait of a Lady.—In a low white satin dress with a blue bow, and trimmed with pearls. Halflength, turned slightly to the right.

Canvas, 30  $\times$  24 $\frac{1}{2}$  inches.

98. **Portrait of a Gentleman.**—In a brown coat and white waistcoat, both having brass buttons, and with a white cravat; powdered wig. Half-length. Oval.

Canvas, 29 × 24 inches.

# UNKNOWN.

99. Portrait of a Lady.—In a low-necked brown dress. Half-length, nearly full face.

Canvas, 30 × 24 inches.

100. [Portrait of a Boy.—In a brown coat and yellow waistcoat, holding a goldfinch on a finger of his right hand. Half-length.

Canvas,  $23 \times 19^{\frac{1}{2}}$  inches.

101. **Portrait of a Lady.**—Three-quarter length, standing, with a cap on; in one hand she holds a watch.

Canvas, 36 × 27 inches.

Inscribed on the canvas "Æ. 26.

From the Collection of Bethell Walrond, Esq.

102. Portrait of a Gentleman with Pointed Beard.—In a black coat, and with lace collar and cuffs. Half-length, nearly full face.

Canvas,  $36 \times 26$  inches.

Inscribed on the canvas "Æ. 36.

From the Collection of Bethell Walrond, Esq.

103. Portrait of a Lady.—In a low-necked white satin dress, holding a red cloak. Three-quarter length, slightly turned to the right, standing in a landscape.

Canvas, 49 × 39 inches.

# UNKNOWN.

104. **[Dortrait of a Girl.**—In a red dress, with lace collar and cuffs, and holding a book in her right hand; a ring is suspended by a cord round her neck. Halflength, standing. "Aetatis suae 9," is inscribed on the book. Oval.

Canvas, 29 × 24 inches.

105. **Portrait of William III.**—In a gold-embroidered plum-coloured coat, with a long wig, and wearing the Order of St. George and the Dragon; the Crown and Sceptre are on a table by his side. Three-quarter length, standing.

Canvas, 46 × 38 inches.





# MATER-COLOUR RAWINGS.

Foot's Cray Place.







# G. BARRET.

GEORGE BARRET, "the younger," the son of George Barret, R.A., was born in London about 1774. He appears as an exhibitor at the Royal Academy in 1800, but only occasionally contributed in after years; he did not paint many pictures in oil, his usual medium being water-colour, in which he executed a number of classical and poetic landscapes, with effects of sunrise, sunset, or moonlight; he was one of the first Members of the Water Colour Society, founded in 1804, and an exhibitor in its Gallery for many years. A large picture by him, which formerly was in the collection of Sir John Pender, is now in the South Kensington Museum, besides a number of drawings. In 1840 he published "The Theory and Practice of Water-Colour Painting." Barret died in 1842.

# 151. Woody Landscape, with Sheep.

Size,  $12\frac{1}{2} \times 17$  inches.

# 152. Classical Landscape.—Afternoon.

Signed 1830.

Size,  $7\frac{1}{4} \times 10$  inches.

# R. P. BONINGTON.

RICHARD PARKES BONINGTON was born at the village of Arnold, near Nottingham, in 1801. Most of his youth was passed in Paris, where he was permitted to study in the Louvre, and enter as a student in the Ecole des Beaux-Arts; he was also an occasional pupil of Baron Gros, under whose tuition he improved rapidly, and won a gold medal. In 1822 he paid a visit to Venice, where he painted several very fine pictures. Bonington became a pupil at the Institute, and gained a gold medal for one of his marine views exhibited at the Salon of 1824, when Constable and Copley Fielding received the same honour. Shortly after this he returned to England, and exhibited at the British Institution, where his work was much admired. Bonington, however, very soon went back to Paris, where, while sketching, he received a sunstroke, which brought on brain fever, followed by a severe illness. He came to London for advice, and fell into a rapid consumption, which ended his promising career in 1828, when only in the twenty-seventh year of his age.

153. A Calm.—Vessels and Boats on a calm sea.

Size,  $7\frac{1}{2} \times 10\frac{1}{2}$  inches.

From the Collection of John Heugh, Esq., 1878.

154. The Rialto, Venice.

Size,  $8 \times 10$  inches.

From the Collection of John Heugh, Esq., 1878.





THE STATE PROCESSION BEARING THE PICTURES BY GIOVANNI BELLINI.



# W. CALLOW.

WILLIAM CALLOW, who was born at Greenwich in 1812, began his art education when only eleven years old, being placed as an articled pupil with the Fielding family. At the age of sixteen he went to Paris, and after six years' study, he established himself as an art teacher there, and gave lessons, among others, to members of the family of Louis Philippe. Whilst still in Paris, in 1838, he was elected an Associate of the Society of Painters in Water Colour; three years later he returned to England, and in 1848 was made a full Member of the Society. He occasionally exhibited pictures in oil at the Royal Academy. Callow obtained many medals at various foreign Exhibitions.

# 155. Richmond, Porksbire.

Size, 22 × 30 inches.

# G. CHAMBERS.

GEORGE CHAMBERS was the son of a seaman of Whitby, where he was born in 1803. During his apprenticeship on board a trading sloop he gave evidence of the talent by which he was subsequently distinguished. After receiving some lessons from a local drawing-master, he came to London, where he was for some time employed as a scene-painter. He became an Associate of the Water Colour Society in 1834, and was elected a full Member in 1836, but only enjoyed this distinction for four years, as he died in 1840.

# 156. Vessels and Fishing-boats, in a fresh breeze.

Size,  $10\frac{1}{2} \times 16$  inches.

# E. W. COOKE, R.A.

EDWARD WILLIAM COOKE, who was born in London in 1811, was the son of George Cooke, the engraver of many of Turner's pictures. He was brought up with an idea of following his father's profession; however, after publishing a number of etched plates, he determined in 1832 to adopt oilpainting in place of engraving, and three years later two of his works appeared at the Royal Academy; to the future Exhibitions of which he was a very constant contributor. In 1851 he was elected an Associate of the Royal Academy, and in 1864 a full Member. Cooke died at Groombridge, near Tunbridge Wells, in 1880.

# 157. View of Arrochar, Dumbartonshire.

Size,  $9 \times 14$  inches.

# T. S. COOPER, R.A.

(For brief Biography, see page 5.)

158. Cattle in a Meadow.

Size,  $8\frac{1}{2} \times 13$  inches.

# 159. A Cow and Sheep in a Landscape.

Signed.

Size,  $10\frac{1}{4} \times 8$  inches.

# J. S. COTMAN.

JOHN SELL COTMAN, who was born at Norwich in 1782, showed in his youth such a decided taste for art, that in 1800 he went to London, where, in company with Turner, Girtin, and Munn, he spent some years in studying drawings, and received the kind patronage of Dr. Munro. Between 1800 and 1806 he exhibited at the Royal Academy; in 1807 he returned to Norwich, when he was elected a Member and Secretary of the Norwich Society of Artists, to the Exhibition of which he contributed a large number of works. In 1825 he was elected an Associate Exhibitor of the Water Colour Society, and after various visits to Normandy, was, in 1834, appointed Professor of Drawing in King's College School, London, which post he held until his death in 1842. Cotman painted landscape, architectural, and marine subjects, employing more frequently water-colour than oil as a medium; he also made a large number of architectural and antiquarian etchings, as illustrations to different books. His works in oil colour frequently show extraordinary power, and are eagerly sought by connoisseurs.

160. El Coast Scene.—Dutch Fishing-Boats on a calm sea.

Signed and dated 1833.

Size,  $11\frac{1}{4} \times 8\frac{1}{2}$  inches.

From the Collection of John Heugh, Esq., 1878.

# J. R. COZENS.

JOHN ROBERT COZENS, the son of Alexander Cozens, the water-colour painter, was born in 1752. When only fifteen years old he exhibited a drawing at Spring Gardens, and he contributed a picture to the Royal Academy Exhibition of 1776. Cozens proceeded to Italy with Mr. Beckford, who employed him to make views there. In 1794 he became deranged, and died in 1799.

# 161. Gibraltar. from Algeciras.

Size,  $18\frac{1}{4} \times 24\frac{1}{2}$  inches.

From the Collection of John Heugh, Esq., 1878.

# P. DE WINT.

(For brief Biography, see page 96.)

162. Distant View of Illindsor Castle.—In the foreground a Man is watering two horses in the river, near a wooden bridge.

Exhibited at the International Exhibition, London, 1872.

Size, 12 × 18 inches.

#### WATER-COLOUR DRAWINGS.

# J. DRUMMOND, R.S.A.

(For brief Biography, see page 13.)

# 163. Speke Ball, near Liverpool.—(In Pencil.)

Signed and dated 1857.

Size,  $8\frac{1}{2} \times 12$  inches.

# E. DUNCAN.

(For brief Biography, see page 98.)

164. The Storm.—A disabled Ship and some Wreckage in a storm.

Signed and dated 1861.

Size,  $11\frac{1}{2} \times 24$  inches.

# W. EVANS.

WILLIAM EVANS, known as "Evans of Eton," who was born at Eton in 1798, succeeded his father as Professor of Drawing at Eton College in 1818. In 1828 he was elected an Associate of the Society of Painters in Water Colour, and a Member in 1830. He died at Eton in 1877.

165. H Welsh Landscape.—A Man fishing in a rocky mountain stream.

Size,  $13 \times 19^{\frac{1}{2}}$  inches.

# T. GAINSBOROUGH, R.A.

(For brief Biography, see page 23.)

166. Portrait of a Lady.—(A Sketch in Crayon.) Oval.

Size, 12 × 9 inches.

# H. GASTINEAU.

HENRY GASTINEAU, who was born in 1797, was a student at the Royal Academy. He became an Associate of the Water Colour Society in 1818, and a Member in 1824. He died at Camberwell in 1876.

167. Ruthin Castle.

Size,  $7\frac{1}{4} \times 10$  inches.

# COUNT A. S. GIALLINÁ.

(Born at Corfu in 1858.)

168. The Theseum, Athens.

Signed.

Size, 11 × 17 inches.

169. The Monument of Tyssicrotes.

Signed.

Size,  $17 \times 11$  inches.

170. The Pantheon, Athens.

Signed.

Size, 11 × 17 inches.

171. The Acropolis, Athens.—From the Monument of Philopopus.

Signed.

Size,  $12 \times 18\frac{1}{2}$  inches.

172. View of Athens.—From St. Catherine's Hill.

Signed.

Size, 11 × 17 inches.

173. The Parthenon, Athens.

Signed.

Size, 11 × 18 inches.

174. The Columns of the Temple of Jupiter, Ethens.

Signed.

Size,  $12 \times 18\frac{1}{2}$  inches.

# COUNT A. S. GIALLINÁ.

175. View of 3 Pantaleone poso.

Signed.

Size, 11 × 17 inches.

176. View of the Acropolis and Theseum, Athens.

—From the Railway Station.

Size, 12  $\times$  18½ inches.

177. View of Athens.—From St. Catherine's Hill.

Signed.

Size, 12 × 18 inches.

178. The Fortress, Athens.

Signed.

Size, 12 × 18 inches.

179. The Temple of Heolus, Athens.

Signed.

Size,  $17\frac{1}{2} \times 11$  inches.

180. View of Elthens.—With the Acropolis.

Signed.

Size, 12 x 24 inches.

# K. HALSWELLE, A.R.S.A.

(For brief Biography, see page 27.)

# 181. A Street in Constantine, Algeria.

Signed and dated 1887.

Size,  $9\frac{1}{2} \times 14$  inches.

# 182. The Grave of John Ikeats, IRome.

Presented to Sir John Pender by Sir James Simpson. Signed and dated 1869. Size,  $9\frac{1}{2} \times 14\frac{1}{2}$  inches.

# 183. The Last Load of Bay.—A Stormy Evening. Size, 22 × 29 inches.

# 184. On the Cherwell.

Signed and dated 1882.

Size,  $28 \times 48$  inches.

# 185. The Mosque at Broussa, Isia Minor.

Signed and dated 1885.

Size,  $14 \times 20\frac{1}{2}$  inches.

# J. R. HERBERT, R.A.

JOHN ROGERS HERBERT was born in 1810, at Maldon, Essex. In 1826 he came to London, and was a student in the Royal Academy Schools; four years later a picture by him was for the first time exhibited at the Royal Academy, and in 1841 he was elected an Associate, becoming a full Member in 1846. In his earlier years he confined himself chiefly to portraiture, but later he painted a long succession of pictures of historical and religious subjects.

# 186. Spanish Ladies at the entrance to a Church.

Signed and dated 1838 and 1859. Size,  $8\frac{1}{2} \times 6\frac{1}{2}$  inches.

# H. HERKOMER, R.A.

(For brief Biography, see page 29.)

# 187. Triumpbant Spring.

Signed and dated 1887.

Size,  $13\frac{1}{2} \times 23$  inches.







A VIEW OF THE ALPS NEAR VARESE

TRA W. CALLCOTT F.A.



# J. A. HOUSTON, R.S.A.

JOHN ADAM HOUSTON was born in Wales of Scottish parentage in 1813. Between 1840 and 1858 he resided in Edinburgh, where he was elected an Associate of the Royal Scottish Academy in 1842, and an Academician in 1845. From 1840 to 1877 he was a frequent exhibitor at the Society of British Artists, the Royal Academy, and the British Institution. He died in London in 1884.

188. Evening in the highlands. — An Eagle has alighted on a dead ram.

Signed and dated 1864.

Size, 17  $\times$  28 $\frac{1}{2}$  inches.

189. Menard Castle, Loch Fyne.

Signed and dated 1867.

Size, 15  $\times$  22 $\frac{1}{2}$  inches.

190. Menard Castle, Loch Fyne.

Signed and dated 1868.

Size, 15  $\times$  23 inches.

191. Loch fync.—A rainbow is seen across the Loch.

Signed 1868.

Size,  $15 \times 23$  inches.

## WILLIAM HUNT.

(For brief Biography, see page 103.)

# 192. Purple Grapes, Plums, and Greengages.

Size,  $9\frac{1}{2} \times 17\frac{1}{2}$  inches.

# S. P. JACKSON.

SAMUEL PHILIPS JACKSON, whose father was likewise an artist, was born in 1830. He received his early education in art from his father at Bristol. His first exhibited picture appeared at the British Institution in 1850, and two years later his name is found in the Royal Academy Exhibition Catalogue, but he only contributed a few works in oil, and during the latter part of his life has confined himself to painting in water-colour. In 1853 he was elected an Associate of the Society of Painters in Water-Colour, and a full Member in 1876.

# 193. The Coast-Guard's Might Watch.

Signed.

Size, 14  $\times$  22 $\frac{1}{2}$  inches.

# MRS. ROBERT LOWE.

(The first Wife of Robert Lowe, afterwards Viscount Sherbrooke.)

194. A View of Athens, with the Temple of Theseus.

Size,  $8\frac{1}{2} \times 19\frac{1}{2}$  inches.

195. Welsh Landscape.—A road leading over a Bridge, on which are two figures, crossing a mountain torrent; mountains in the distance.

Size,  $12\frac{1}{2} \times 22$  inches.

# E. FALKLAND LUCY.

### 196. The Baunted Pool.

Signed.

Size,  $26 \times 42$  inches.

#### H. MAXWELL.

197. A View of the Tiber, Rome.—The Castle of S. Angelo in the distance.

Signed.

Size,  $8\frac{1}{2} \times 13\frac{1}{4}$  inches.

# W. J. MÜLLER.

(For brief Biography, see page 49.)

198. H Rocky Stream.—A Man fishing.

Dated 1849.

Size,  $13\frac{1}{4} \times 20\frac{1}{4}$  inches.

#### WATER-COLOUR DRAWINGS.

### W. A. NESFIELD.

WILLIAM ANDREW NESFIELD was born in 1794. He entered the army in 1809, served in the Peninsula under Wellington, and was afterwards Aide-de-Camp to Sir Gordon Drummond in Canada. On retiring from the army he devoted his talents to painting in water-colours, and was elected an Associate of the Society of Painters in Water-Colours in 1828, becoming a full Member the following year. Nesfield died in London in 1881.

# 199. A Scotch Landscape.—Mountains and a torrent; a stormy sky.

Signed.

Size,  $11\frac{1}{2} \times 15\frac{1}{2}$  inches.

# P. F. POOLE, R.A.

(For brief Biography, see page 58.)

#### 200. The Bird Scarer.

Signed.

Size,  $12\frac{1}{2} \times 9\frac{1}{4}$  inches.

#### WATER-COLOUR DRAWINGS.

# S. PROUT.

(For brief Biography, see page 107.)

201. On the Rhine.

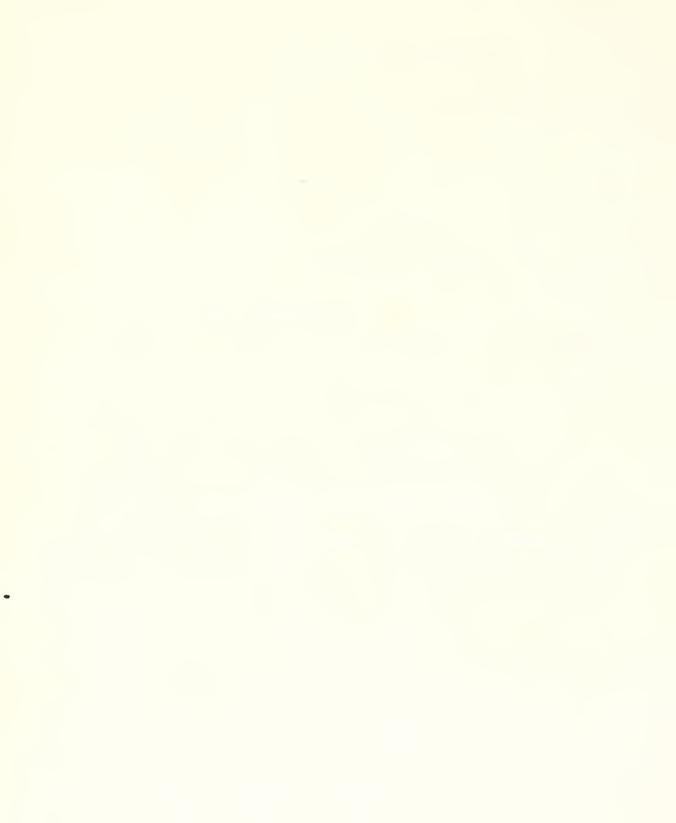
Size, 10  $\times$   $7\frac{1}{2}$  inches.

# W. A. RIXON.

202. Cameron House, Loch Lomond.

Signed and dated 1890.

Size, 14  $\times$  29\frac{1}{2} inches.



CLOVE NWO CLOTILDS



#### D. ROBERTS.

(For brief Biography, see page 63.)

203. The Temple at Baalbec. — Remains of the Western Portico.

Signed and dated 1839.

Size, 21 × 13 inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. II.

204. The Cathedral of Abbeville.

Signed and dated 1823.

Size, 14  $\times$  9½ inches.

Exhibited at the International Exhibition, London, 1872.

205. A Fortress in Irabia Petræa.

Signed and dated 1833.

Size,  $13\frac{1}{2} \times 9$  inches.

206. The Square of Rumeyleh, Cairo. — The Entrance to the Citadel.

Signed.

Size,  $12\frac{1}{2} \times 19$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

Exhibited at the International Exhibition, London, 1872.

#### D. ROBERTS.

207. The Mosque of Sultan Bassan, Cairo.—
From the Great Square of the Rumeyleh.

Signed and dated 1837.

Size,  $12\frac{1}{2} \times 19$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

Exhibited at the International Exhibition, London, 1872.

208. The Bazaar of the Silk Mercers, El-Bhatresbyeh, Cairo.

Signed.

Size, 21 × 13 inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

209. Bazaar of the Street leading to the Mosque of the Mooristan, Cairo.

Signed and dated 1838.

Size,  $19 \times 13$  inches.

Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

The above seven drawings were purchased at the sale of the Artist's works subsequent to his death.

210. Elaron delivering the Message to the Elders of Israel.

Signed and dated 1832.

Size,  $9 \times 12\frac{1}{2}$  inches.

#### COLLINGWOOD SMITH.

WILLIAM COLLINGWOOD SMITH was born at Greenwich in 1815, where his father held a post under the Admiralty. His name first appears as an exhibitor of a picture in the Royal Academy Catalogue of 1836; he, however, only painted in oil during the earlier years of his life. In 1843 he was elected an Associate of the Society of Painters in Water Colour, and a full Member in 1849. He died at Brixton in 1887.

#### 211. Mear Bettws=y=Coed.

Signed.

Size,  $12\frac{1}{2} \times 19$  inches.

# F. W. TOPHAM.

FRANK WILLIAM TOPHAM was born at Leeds in 1808. At first he devoted himself to engraving, but coming to London, he gradually became, self-taught, a painter both in oil and water-colour. In 1847 he was elected an Associate of the Society of Painters in Water Colours, and a Member the following year, having previously been a Member of the New Water-Colour Society. He was an occasional exhibitor at the Royal Academy, the British Institution, and the Society of British Artists. He died at Cordova, during one of his trips to Spain, which he frequently visited during his later years, in 1877.

### 212. A Brittany Mother and her two Children.

Signed and dated 1857.

Size,  $23\frac{1}{2} \times 19\frac{1}{2}$  inches.

#### I. VARLEY.

JOHN VARLEY, who was born at Hackney in 1778, obtained some employment with a portrait painter, and a little later, when still only sixteen years of age, with an architectural draftsman, who took him on a tour to sketch the buildings in the different towns they visited. In 1798 he exhibited his first work at the Royal Academy. The two following years he visited North Wales, and again in 1802, thenceforward becoming a landscape painter in water colours. He was one of the foundation Members of the Society of Painters in Water Colour. Varley died in 1842.

213. Unelsh Landscape.—Two Figures in a punt in the foreground.

Size,  $20\frac{3}{4} \times 29$  inches.

#### E. M. WARD.

(For brief Biography, see page 78.)

# 214. Grinling Gibbons's first Introduction at Court.

(Study in Monochrome for the picture in the possession of Sir John Pender, G.C.M.G., M.P., at Arlington Street.)

Size, 15 × 18 inches.

Presented by the Artist to Lady Pender.

# A. WATTEAU.

(For brief Biography, see page 150.)

# 215. A fête Champetre.

(A Design for a Fan.)

Size,  $9\frac{1}{2} \times 21$  inches.

From the Collection of Wynn Ellis, Esq.

# J. W. WHYMPER.

JOHN W. WHYMPER, who was born in 1813, received lessons in water-colour painting from W. Collingwood Smith. He established a business for the supply of art illustrations, and among his pupils were several who afterwards became famous, including Fred. Walker, A.R.A. He was elected an Associate of the Institute of Painters in Water Colours in 1845, and a full Member in 1857.

# 216. Landscape, with a Village in mid=distance.

Signed and dated 1851.

Size,  $6\frac{1}{4} \times 18$  inches.

# A. W. WILLIAMS.

217. Pont-y-Pair, Morth Wales.

Size,  $6\frac{1}{2} \times 9\frac{1}{2}$  inches.

#### W. WYLD.

(For brief Biography, see page 111.)

218. Venice.—A side Canal.

Signed and dated 1879.

Size, 9 × 113 inches

219. Conway Castle.—From Bodlondeb.

Size,  $7\frac{1}{2} \times 11$  inches.

#### UNKNOWN.

220. IDrs. Dender.—The first Wife of Sir John Pender, G.C.M.G., M.P., who died in 1841.

(Chalk Drawing.)

Size, 18 × 14 inches

# SCULPTURE.

Foot's Cray Place.

W. BRODIE, R.S.A.

(For brief Biography, see page 115.)

Marble Bust of Sir John Pender, G.C.M.G., M.P.

Marble Bust of Lady Pender.





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